

CHANGE OF ADDRESS

Effective immediately, our new address is: SEVENTEENTH-CENTURY NEWS, ENGLISH DEPARTMENT, NEW YORK UNIVERSITY, NEW YORK 3, N. Y. Be sure to give the zone number (the same as that of MLA) if you forget it, add "Washington Square," to the address.

Your Editor will succeed Professor Walter MacKellar when he retires from New York University Graduate School at the end of the present academic year; however, the new address for SCN is effective immediately. Up to May 1, 1958, mail will also reach your Editor if addressed to him at Queens College, Flushing 67, N. Y.

Communications may also be sent, now & in the future, to our new home address, 43 Greenwich Avenue, New York 14, N. Y., where the editorial office of SCN is situated, a few blocks from the Washington Square division of New York University. It is appropriate that a publication devoted to the 17th century will henceforth be published in Greenwich Village, which was founded in 1633.

Inasmuch as TLS recently erred in confusing New York University with City College, it may be well to point out that New York University is the largest private institution of higher learning in America & has no connection with the 5 public institutions supported by the city of New York—Queens, Brooklyn, Hunter, City, & Staten Island Colleges.

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PERIODICAL ABSTRACTS, edited by ROBERT M. PIERSON, appear in items 10-37 in alphabetical order of the subjects or authors treated—Bacon, Cervantes, Daniel, Donne, Fiction, Herbert, Lovelace, Marston, Marvell, Massinger, Middleton, Molière, Ryves, Sylvester, Traherne, Vondel, Webster, Wycherly. For MILTON ABSTRACTS see items 42-52.

(1) Harold Hulme, *THE LIFE OF SIR JOHN ELIOT*. New York University Press 1957 \$6.75 423p.—This admirable & much-needed biography will delight those who savor 17C paradoxes; for Eliot, the brilliant orator who blazed the route which ultimately led to the Revolution & who so intensely supported freedom of speech in the House of Commons that he died a victim of Stuart tyranny; nevertheless idealized kingship. Persecuted into the Tower by the ruthlessness of Charles I, Eliot there penned *De Jure Maiestatis*, an exaltation of monarchy which "would have received the enthusiastic approbation" of James II. Hulme has discovered the real Eliot & in so doing has annihilated the mythological figure invented by John Forster in what hitherto has been the standard biography of Eliot. In it that Whig historian singled out Sir John "as the most illustrious con-

fessor in the cause of liberty" in his period & gives him "an unsullied name," in whose story "no blot appears, and no brightness fades." Hulme avoids Stracheyan debunking: with the tact of a gentleman & scholar & with the objectivity of a scientist he deflates Forster's idol to "a man of moderate ability but ample means, a brilliant orator but a slovenly thinker, an ambitious man touched with vanity, selfishness, & opportunism, a man of little spiritual depth to whom Protestantism was nonetheless sacred, & an idealist in government who was so loyal to his convictions that he was eager to fight & willing to die for them. But as architect of the Great Rebellion, . . . he would have been appalled if he had lived to see the result of his work."

Hulme's kindly remark, "Forster was not a good historian as measured by the standards of the twentieth century," is an understatement; for "that ingenious biographer" fabricated marginal notes, alleging that he found them on Eliot papers; indeed, there is good reason to believe that he fabricated entire records. And inasmuch as subsequent historians, including Gardiner, have relied heavily on Forster, their accounts are imperfectly accurate.

Hulme's biography is a painstaking one & follows a chronological pattern. As a result, the detailed account of parliamentary debates, political maneuvering, & sometimes petty rivalries is sometimes dull; but the interest quickens with the story of Eliot's persistent attack on Buckingham & his own ultimate heroism. The analysis of Eliot's writings in chapter XVI is especially admirable. The entire volume is meticulously documented & provides a wealth of new data, an obviously sound "new" interpretation of Eliot, and a judicious corrective to the extremes & the inaccuracies of earlier treatments of Sir John.

(2) *ENGLISH PRONUNCIATION 1500-1700: I. SURVEY OF THE SOURCES; II. PHONOLOGY* by E. J. Dobson, New York: Oxford University Press, 1957, xxiv + 1078, \$26.90. Reviewed by R. P. AP ROBERTS. *New York University*.—In our knowledge of the history of the English language, there have been two great gaps: one for the period following the Norman Conquest to the middle of the twelfth century & one for the period of the development of Modern English, the 16th & 17th centuries. The reason for the first gap is primarily the paucity of texts; we simply have not enough evidence to see clearly the line of development. For the second period, there are a great number of texts, but the evidence they afford is extremely difficult to interpret. Spelling & pronunciation had grown far apart: the evidence of rhyme is often ambiguous. Study of the period has been delayed by the feeling that philology has done its work if it has described the development of a language in its early stages. In recent years a number of scholars, notably the Swedish scholars Zachrisson and Kökeritz, have penetrated the darkness, but the most full scale attempt to illuminate it completely is the work of Professor Dobson now before us. There can be no doubt that here is the standard work in the field. Students of the English language will be referring to, and arguing about, points in Dobson for years to come.

To review critically a book of such highly technical nature & wide scope would take far more time than that which has passed since its publication & far more space than can be afforded in these pages (let alone a high degree of competence and a close knowledge of the materials involved). And such a review would not be of interest to many readers of SCN. What follows is a description of the book and some appraisal of its achievement.

In the first of the two volumes, Dobson has, as its title indicates, surveyed the sources of contemporary information as to the state of the language. This survey is no mere summary of the scholarship on these sources. It is a re-examination of the major original sources by a very judicious and meticulous observer. The most important result is the re-establishment of the value of the orthoepists, the misleading name applied to the spelling reformers and phoneticians of the sixteenth and seventeenth centuries. Because their work, particularly that of the spelling reformers, seemed to such scholars as Zachrisson and Wyld to show a less orderly state and development of pronunciation than scholars would wish for, it was dismissed as the work of theorists who recorded "unnatural, artificial, or old-fashioned pronunciations" and who were "excessively influenced by the conventional

spelling" and were "incomprehensible." These charges Dobson refutes, and there are two reasons why his refutation has authority.

Dobson is the first scholar since Ellis, whose work was done three-quarters of a century ago, "to review completely & in sequence, and to reappraise, the writings of the English-born authors who, between 1500 and 1700, dealt with spelling and pronunciation." He not only examines at first hand the work of the orthoepists, but he also surveys other types of evidence—English grammars and spelling books, the grammars & dictionaries of foreign languages, shorthand systems, homophone lists & rhyming dictionaries. Such a comprehensive review allows Professor Dobson "to determine the relations between... [the English orthoepists], the purpose & relative value of the various types of book, the kinds of error to which they are subject, the methods of interpretation to be used & the nature of the pronunciation used by individual authors." Second, it allows him to place the work of the orthoepists in a proper perspective, to see its importance in relation to the other kinds of evidence.

Typical of Professor Dobson's treatment of the orthoepists is his survey of the work of Alexander Gil, who being Milton's tutor is of particular interest to readers of this journal. Gil's attempt to reform spelling on a phonetic basis was the last one until the 19th century, & of the early attempts, Dobson says it most deserved to succeed. Following a biographical sketch, Dobson discusses, though not in the order given here, the editions of the *Togonomia Anglica*, its nature and contents, Gil's views on language and spelling, his phonetic transcriptions, the light he throws on Standard English and the dialects, on the pronunciation of vowels, consonants, and diphthongs, his miscellaneous phonetic observations & his merits as a phonetician & spelling reformer. The survey takes 23 pages (exclusive of two pages of facsimiles). Not every writer discussed receives such a lengthy examination, but the thoroughness is typical of Professor Dobson's work. Gil is one of the most important of the orthoepists. Indeed, Professor Dobson says that Gil's books is not only "one of the three chief works on the English language written in the 16th & 17th centuries" but it is "perhaps the most useful single source of evidence in these two centuries—certainly the most useful for the period 1600 to 1650." Perhaps this study of Gil may stimulate some Miltonist to expand on Miss Darbishire's observations about Gil's influence on Milton's spellings.

Professor Dobson's general conclusion is that, of all the evidence we possess as to the state of the language between 1500 and 1700, the most important is provided by the spelling reformers & the phoneticians (the distinction between the two is that the spelling reformers were interested in phonetics only insofar as they had bearing on reform; the phoneticians were primarily interested in general phonetic theory). The phoneticians have had general recognition as providing valuable evidence; the spelling reformers have not. So it is that Professor Dobson's conclusion is of paramount importance: "It is my judgement... that for the period from 1550 to 1650 the evidence of 'the spelling reformers'... ought to be the primary source, supplemented by that of spellings & rhymes & whatever else we can get."

In the second volume, Dobson assembles from the sources examined evidence as to the state of the language in the period, adding the evidence obtained by other scholars from studies of foreign grammars, spellings & rhymes. In general, he finds "that many elements went to make up the developing standard spoken language of the early modern English period; that there were many various pronunciations, many levels and styles of speech, coexisting at any time; & that the accepted norms of pronunciation were not merely apt to differ from, but were sometimes not even directly developed from, those of a previous generation." Such a picture is, as Dobson points out, not surprising; after all it is true of the language today. "The doctrine that sound-changes occur at one & the same time among all speakers of a defined dialect is completely false of modern St[andard] E[nglish], unless the dialect is so defined as to become a meaningless abstraction." But to determine the extent of the variety at any one time is very difficult, & only a comprehensive survey has made it possible for Professor Dobson to claim, quite justly, "that in this book the variety of 16 & 17C speech is more fully demonstrated than in previous works."

Greatest attention is paid to the vowels and diphthongs of accented syllables—almost two-thirds of the second volume—for in the period the greatest change took place in the development of the vowels. The situation is a very complicated one and it requires a great amount of space for its exposition. It is not possible to summarize the findings here. The period emerges as one of conflict between a conservative pronunciation & a more advanced one in which the vocalic system was the center of struggle. The views on the vowel changes presented in this volume will no doubt produce a good deal of discussion among other scholars.

Professor Dobson's style deserves comment. He writes with vigor & lucidity, presenting his arguments with great effectiveness. In a work of a highly technical nature where of necessity many technical terms are used, there is not one bit of jargon. To maintain such a style through such an enormous work is no mean feat. The book could well provide a model for this kind of writing though the admirable style achieved here is no mere grace but, at least in large part, the result of a complete mastery of material.

Finally, a word of praise should go to the publishers. The book is a superb production of a work that is exceedingly difficult to print. Clearly no care has been spared to achieve meticulous accuracy. It may be too much to expect that there are no misprints, but I have detected none so far in my study of it.

(3) **THE RHETORICAL IDIOM: ESSAYS IN RHETORIC, ORATORY, LANGUAGE, AND DRAMA PRESENTED TO HERBERT AUGUST WICHELNS**, ed. Donald C. Bryant. Cornell Univ. Press 1958 342p \$6.—This review, being confined to what is relevant to the 17C cannot do justice to the rich variety of a festschrift whose content ranges from Ronsard through Sheridan and the linguistic Mason & Dixon line to Hitler's brainwashing techniques.

Pertinent to the 17C are Wilbur Samuel Howell's "Renaissance Rhetoric & Modern Rhetoric: A Study of Change," Frederick G. Marcham's "Oliver Cromwell, Orator," Marvin T. Herrick's "The Revolt in Tragicomedie against the Grand Style," & Donald C. Bryant's "'A Peece of a Logician': The Critical Essayist as Rhetorician."

Howell's article represents a development of the final chapter of his *Logic and Rhetoric in England* (Princeton U.P. 1956), a work which elicited our enthusiastic approbation. His theme here is that 5 changes in the ancient theory of communications arose in the Renaissance & help to explain why modern rhetoric is as it is. Marcham holds the view that the text of Cromwell's speeches comes closer to the original words than that of any other group of English political speeches of earlier date than the 18C—a view which ignores the speeches of Sir John Eliot. (See the review of Hulme's *ELIOT*, item 1 in this issue.) Marcham analyzes the content & structure of Cromwell's speeches to bring out his qualities as a speaker: he spoke usually as a leader to followers or partners; variety of topics & treatment mark most of his speeches. He rarely made use of humor. The felicities of his speech were those of spoken English complemented by some features of the preacher & prayer-leader. Marcham makes no comparisons between Cromwell's orations & formal, written ones like *AREOPAGITICA*, but his essay would be an ideal springboard for such a study.

Herrick's article is extremely important for those interested in the rise of plain style in the 17C. He analyzes a number of *NEO-LATIN* dramas in the 16C & early 17C & discovers in them a conscious & successful trend toward plain style, especially in tragicomedies which combined happy endings & the familiar speech of comedy with serious action & dignified personages.

Bryant surveys the rhetorical problems involved in criticism, giving particular attention to Sidney's *APOLOGY*, Dryden's critical essays, Addison on *PARADISE LOST*, etc. Bryant concludes that a rhetoric of advocacy & controversy plays a substantial part in the conception & composition of the characteristic English critical essay. "A Sidney or a Dryden may be as worthy of rhetorical study as an Eliot or a Collier."

(4) Anna Mario Crinò. **FATTI E FIGURE DEL SEICENTO ANGLO-TOSCANO**. Biblioteca dell' "Archivum Romanicum." Florence: Olschki 1957 406 p 5000 lire. Reviewed by GEORGE B. PARKS, Queens College.: Dr Crinò here reprints and expands 26 articles based on letters she has found in Florentine archives. Nine relate to English travelers to Florence, including Henry Wotton (in his wily beginnings), Tobie Mathew, Lodowick Bryskett, Sir Anthony Standen (in his last days), Sir Robert Southwell, Sir Henry Neville, & the actor Joseph Haynes; one article locates a hotel for Englishmen about 1600. The major number of the documents portrays the continuing relations with England of the Grand Duke Cosimo III, who visited the country in 1669, who twice tried to marry his daughter to James II (as we learn here), & whose friends and agents sent to him such diverse wares as the works of Milton, some machines invented by Sir Samuel Moreland, a portrait by Richard Gibson of the Duchess of Portsmouth, and some commemorative medals by John Rottiers—many of which are in Florence museums today; & also a report of the visit to England of Peter the Great, & an account of the British colonies, these both by Thomas Platt. Some of Lorenzo Magalotti's notes on English wits and beauties are included, & Dr Crinò plans to publish in full his report of Cosimo's journey and the accompanying water colors of English scenes.

(5) **METRICAL ROUGHNESS IN MARSTON'S FORMAL SATIRE** by Brother Fidelian Burke. Washington: Catholic Univ.

THE MAKING OF WALTON'S *LIVES*

By DAVID NOVARR, Associate Professor of English
Cornell University (Cornell Studies in English: Vol. XLI)

Professor Novarr's book, the first large-scale examination of Izaak Walton, is an outstanding scholarly contribution to the study of the religious and literary climate of the seventeenth century.

His consideration of Walton's artistic aims

and achievements in writing the *Lives*, supported by a very careful analysis of the works and their successive revisions, shows that Walton was neither so peaceable nor so honest nor so simple as he has frequently been thought to be. 543 pages, \$6.50

CORNELL UNIVERSITY PRESS

124 Roberts Place, Ithaca, New York

of America Press 1957 \$1.25 (paper):—This is a dissertation abstract, but no ordinary one, for it extends to a monograph of 105 pages summarizing 3 main chapters, *Metrical Roughness & the Traditions of Formal Satire*; *Preliminaries to Analysis* (Text, Contractions, Methods of Analysis); & *Analysis of Marston's Metrical Roughness* (Stress Group, Foot, Phrase, Line, Member, & Couplet). The purpose of the study "is to see how the Elizabethans interpreted & modified classical ideas about the verse-style appropriate to formal satire & to examine how they applied these notions, especially in their metrical practice."

Marston said that he wrote his *First Satire* rougher than his other ones: as a result, analysis & comparison reveal what he meant by rough. As far as meter is concerned, a rough style involved for the Elizabethans an irregular cadence, frequent juxtapositions of strong stress, disjuncture (which may result from the multiplication of pauses) and faster metrical tempo (which may result from run-on lines.) Central to Marston's roughness are frequent substitution for the basic foot of the meter; juxtapositions of strong stresses, & multiplication of pauses within the line; lines with more syllables or less than the decasyllabic norm; & frequent run-on lines.

Though Elizabethans agreed that satire should be rough, they were less consistent that satires should be written in low style.

Careful analyses and tables enrich & illuminate the text. Since many of the metrical features of formal satire are features of the Metaphysical "strong line," it is to be hoped that Brother Burke will extend his analyses to Donne, Herbert, etc.

(6) *THE ENGLISH PLAY IN THE AGE OF SHAKESPEARE* by Irving Ribner. Princeton Univ. Press, 1957, 366 pp, \$5. REVIEWED BY ROBERT P. MILLER, Queens College:—The title ambiguously defines the arbitrary limitation of "genre" to those plays drawn from English history which consciously serve the (then-considered) purposes of History itself. In its scope particularly, treating this genre "from its emergence out of the medieval religious drama through its degeneration into romance in the 17C & its consequent final extinction as a vital force in the English theatre" (Kynge Johan to Ford's *Perkin Warbeck*); in its useful collection of pertinent scholarship; & in its ordering application of consistent standards upon such a large body of material, Ribner's work is indeed creditable. Although the difficulty in identifying specimens of the sub-species "Biographical Play" il-

lustrates some of the dangers of over-schematic classification, such plays as *Macbeth* and *Lear* ("Legendary and Anglo-Saxon History") are illuminated by a reaffirmation of their historicity.

Ribner's method raises some questions. Since *Tamburlaine*—certainly a dramatic milestone—is included, one wonders why *Julius Caesar*, *Sejanus* or *Cataline*—equally significant examples of idea & method—should be excluded, or what non-historical plays of political import (e.g., *Measure for Measure*) might add to the total picture of political awareness & theory. Fundamental to the "historical purposes" served by true history plays (p. 26) is the presentation (or is it simply the use?) of contemporary political theory (one whole dimension of conflict, especially in the Shakespearean History, is determined by Tudor political doctrine). Neither the brief Appendix devoted to these ideas nor references such as that to 59 pp in J. W. Allen's *History of Political Thought* (p. 35) adequately fulfill the need for a coherent description of the Tudor doctrine upon which Ribner's interpretations draw heavily.

It is perhaps outside the scope of a history of Histories to throw light on the doctrinal cruxes which seem to have interested the dramatists: e.g., should a subject obey his King's command to commit a morally reprehensible deed? is tyrannicide justifiable? Where moral drama (the exercise of "private" as opposed to "public" virtues) conditions the historical, Ribner is weakest, especially in a somewhat naively mechanical view of the *de casibus* pattern which leads to "inevitable, although undeserved" falls (pp. 212-3). If "God's plan prescribes the fall of all who aspire to high place, and this fall must be at the hands of God's capricious agent, fortune, and without reference to the vices or virtues of the hero" (p. 223), God must be either arbitrary or more sensitive to human failing than Prof. Ribner.

E. M. W. Tillyard's *Shakespeare's History Plays* will not be dispossessed as a treatment of Shakespearean, & indeed much pro-Shakespearean, drama. Within the narrow limits he has set, however, Ribner contributes an idea of tradition, direction, & relationship within a chronologically extended scope.

(7) *HOMERIC RENAISSANCE: The ODYSSEY OF GEORGE CHAPMAN* by George deF. Lord. Yale University Press 1956 224p \$3.00.

CHAPMAN'S HOMER: THE *ILIAD*, THE *ODYSSEY*, & THE LESSER HOMERICA, ed. with Intros., Textual Notes, Commentaries, & Glossaries, by Allardyce Nicoll. Bollingen Series XLI.

New York: Pantheon Books 1956, 2 vols \$10. 1433.—No longer need we mingle with *hoi polloi* who thrill to Keats' discovery but have never travelled o'er Chapman's own realm of gold. Blackwell's 5-vol. set of Chapman was beyond most of our purse strings & the Victorian editions were hard to find, but thanks to the Bollingen Foundation two superb boxed volumes are now available at a price which, considering their size and quality, is a miraculous bargain.

Nicoll's edition will satisfy both the general reader & the scholar: he retains most of the original spelling, regularizes names, & lists all such changes in notes. Punctuation is modernized, lines are numbered, & Chapman's own notes & prefaces are supplied along with Books I & II of the "Seaven Bookes of the Iliades" (1629), "Achilles' Shield" (1629), & the minor "Homeric" works translated by Chapman.

This inspired re-creation truly deserved the Keatsian tribute. In style it ranges from heaven to earth, richly expanding the thought of the original with 17C plenitude, fusing the idiomatic & the heroic with true fire. Here is infectious gusto, a fidelity to the best in Homer & the best in Renaissance humanism, an enviable freedom from Pope's polished veneer & Lang's pseudo-antique flavoring.

Dr. Lord's perceptive study happily appeared just when it was needed to worthily complement Nicoll's exemplary editing. Chapman claimed to understand Homer's true meaning in the *Odyssey* & Lord sets out to find it. Whether Chapman's interpretation was correct or not may be left to Homeric scholars to dispute. What is important is that Lord moves from the neglected interpretation put forth by J. D. Snyder in 1895 to a fuller and rather convincing exposition of Chapman's vision of the true meaning. It is the vision of a spiritual evolution: the hard, impulsive, passionate *Odysseus* of the first part of the epic develops through a pilgrimage-experience from chaos to moral & social discipline, culminating as Chapman's ideal man, profound in morals, disciplined by self, humane in outlook. This homiletic approach came easily to readers of the *Faerie Queene* & Chapman added profundity to it. Lord is sure that Homer also intended to depict a character beset with human faults which he gradually overcame. Whether that is so or not, Lord provides the key to proper understanding of Chapman's poem, a model of how to study a 17C translation critically, & an invaluable insight into the approach which Chapman and his contemporaries took to literature. We warmly recommend both Nicoll's text & Lord's discriminating analysis.

(8) **RENAISSANCE POETICS & THE PROBLEM OF POWER** by Gordon Worth O'Brien. Publication No. 2. Chicago: Institute of Elizabethan Studies 1956. Reviewed by LILLIAN FEDER, Queens College:—This book is a curious one: O'Brien's subject is interesting & his scholarship is mature; with growing absorption one reads his discussion of the Renaissance theory of knowledge & its connection with the concept of "sublime" power, & of the poets' transformation of these ideas into image—only to be disappointed by a rather superficial conclusion in which the author seems incapable or unwilling to apply his knowledge & insight to any period but the Renaissance. Fortunately, most of the book is concerned with avatars ("that poetic imagery which seeks to embody in terms 'simple, sensuous, & passionate' ideas about the immortal mind") in relation to Renaissance thought, & it is only at the end that O'Brien feels obliged to make some comparisons between the literature of the Renaissance & that of the present.

The introduction suggests that the Renaissance poet's "dedicated mission" to draw his reader to the "everlasting beauty to be seen by the eyes of the mind, only cleared by faith" led him to both a theory of knowledge & a methodology which determined his aesthetic principles. O'Brien's aim is "to show, first, that this methodology—largely concerned with the problem of knowledge—gave rise to the belief that mortal man could be almost omniscient, that he could, despite St. Paul's statement to the contrary, see now as in a glass clearly; second, that the teleology justified the methodology in terms of power, making absolute power the reward of omniscience; & third, that certain poets of the English Renaissance, having commissioned themselves to portray the dignity of man, created avatars for these visionary means & ends."

The main sections are "The Clear Spirit," in which O'Brien deals with "the avatar of knowledge," & "Microcosmos," in which he discusses the "avatar of power." Under these headings he shows how poets such as Chapman, Shakespeare, Donne, Spenser, & Milton employ avatars to suggest the potential affinity of man with God, man's ultimate ability to share with God both divine knowledge & sublime power. The analysis of the methods by which these poets "sublime the great world they spoke of" & by which they create a God-like image of man is a fine one: the religious & philosophical background of the age & the traditional & individual qualities

of the poets are explored with depth & sensitivity. O'Brien's interpretation of Milton & especially of the temptation scene suggests the importance of his thesis & its usefulness to the reader of *Paradise Lost*. O'Brien illuminates the whole period he treats.

Why he should feel it necessary to draw a nostalgic sigh at the end as he compares this great age with the present one is hard to understand. The only dignity we give to man, he says, takes "the negative form of tolerations, social, political, & religious." He feels that we free man to realize his limitations, not to realize the great potentialities which the Renaissance envisioned. We have lost the vision. "The flame it generated was singular: Homer, Vergil & Dante had not beheld or generated its like. And when are we to look upon its like again?" To such a plaintive question it is perhaps cold-hearted to answer calmly, "Probably never." But we do have a flame of our own. Dante's "flame" may have been that of hell, but it led to an avatar of heaven, & Homer's & Vergil's burned richly & warmly in the heart of man, as does that of the best critics of our own time.

(9) **H. G. WRIGHT. BOCCACCIO IN ENGLAND FROM CHAUCER TO TENNYSON.** Fair Lawn, N. J.: Essential Books 1957 509p \$10.—Twenty-five years of research are here condensed into about 22,000 words by the Professor Emeritus of the University of Wales, now at the University of Basle. Though his encyclopedic survey reads easily, its chief value will probably be as a work of reference, for the influence of Boccaccio penetrated into many periods and national literatures, extending into the most remote nooks & crannies & Wright's pen seems to have probed into almost all of them. He makes a significant contribution to comparative literature & the history of taste & cultural forces.

Chapters are devoted to *The Latin Works: The Minor Italian Works: The Decameron in the 14th, 15th, & 16th Centuries: The Decameron in 17C; in the 18C; & in the 19C.*

At first the Latin works predominated, especially in France & Spain, bringing ancient mythology to a wide scope of readers, helping to lay the foundations of literary criticism, portraying the great ancients so vividly that they became models of vices to be shunned & virtues to be extolled. Through Lydgate's influence on *The Mirror for Magistrates* other exemplars were found in British annals, opening the way for the history play & for some psychological aspects of Elizabethan tragedy. The Italian works inspired Chaucer but were not widely influential in English literature until the 16C. The impact of the *Decameron*, though powerful in 16C Italy & Germany, was felt in England chiefly in the 17C, especially in amorous intrigues in comedies. Wright deals in detail with 17C collections of tales in prose & verse, individual tales, comedies & tragedies. Among the 17C figures who extolled the *Decameron* were Edward Phillips, Temple, Evelyn, Burton, & Browne. Influence extended as far as Hobbes. But Wright's account is most interesting when he analyses 17C plays for Boccaccian influence: his treatments of plays such as William Percy's *A Forrest Tragedy in Vacunium* (1602) & *The Lover's Strategem, or Virtue Rewarded* (ca. 1680?) is remarkably full. Minor works get most of the attention in this section, but major ones like *Cymbeline* & *Tourneur's Atheist's Tragedie* are by no means neglected, though Wright wisely prefers to sum up the scholarship devoted to such works, to add his own insights, to provide a rich store of scholarly references, & to pass on to examples of Boccaccian influence which are less well known. Throughout the volume he maintains a discreet balance, giving each work its due & seeing Boccaccio in relation to the personality & tastes of the writers to whom he appealed.

ABSTRACTS OF PERIODICAL ARTICLES

The abstracts here & in the Milton section of this issue are edited by ROBERT M. PIERSON, Univ. of Maryland Library. Abstracts from *Huntington Library Quarterly* & *Kenyon Review* are provided by JOHN L. BUECHLER, Ohio State Univ. Library; from *Modern Language Quarterly* & *Modern Language Review*, by CHRISTOPHER SPENCER, Duke; from *Modern Philology*, by ROBERT O. EVANS, Kentucky; & from *Notes & Queries* & *Modern Language Notes*, by Mr. Pierson.

(10) BACON. J. T. Boulton "A Baconian Error" *N&Q* 4(1957)-378:—In the 1st sentence of "Of Vain Glory" B wrongly cites Aesop instead of Laurentius Abstemius' 16th fable.

(11) CERVANTES. L. M. Knapp "Smollett's Translation of Don Quixote: Data on its Printing & its Copyright" *N&Q* 4(1957)513-4:—Wm Strahan's printing bill (1755) raises a question: why were some sheets recomposed? Strahan's ledger reinforces the view that S's translation sold well.

(12) "CROMWELL'S Conspiracy, 1660" by John P. Cutts. *N&Q* 4(1957)543-8:—Reprints setting of a song in this play & shows that RICHARD BROME may have written the song, perhaps the play.

(13) "A Fig for Momus & DANIEL'S Musophilus" by R. Himelick. *MLQ* 18(1957)248-50:—Inconclusiveness of scholar-

soldier debate in Lodge's Fig may have contributed to D's fervor in M.

(14) "Well-Languaged DANIEL: A Reconsideration" by C. C. Seronsy. MLR 52(1957)481-97:—D's style lacks force but has structure, balance, & other qualities appropriate to poetry addressed to the understanding. Includes analysis of D's style (diction, versification, imagery).

(15) "Another Note on DONNE: 'Since she whome I lov'd'" by H. Gardner. MLR 52(1957)564-65:—Objects to Smith's interpretation (MLR 51[1956]406-7) that God woos D's soul on his dead wife's behalf.

(16) "Some Cruxes in DONNE's Poetry" by John V. Hagopian. N&Q 4(1957)500-2:—Careful examination of texts clarifies readings & emends Grierson's interpretations for "Epithalamion Made at Lincolnes Inne" 55-8; "Verse Letter to. . Wotton" 25-6; "Holy Sonnet XI" line 1.

(17) "DONNE as a Petrarchan" by J. Parish, N&Q 4(1957)-377-8:—A reading of Love's Deity & "Twickenham Garden" in the light of the Petrarchan tradition disproves Redpath's view that they are "anti-love."

DRYDEN: under Milton abstracts.

(18) FICTION. Charles C. Mish "Voiture's Alcidas et Zélide in English" N&Q 4(1957)438-9:—An account of versions (1676-1753) of V's romance with emphasis on the anti-romance suggestions in T. D.'s versions & Desbarres' continuation.

(19) "A Note on HERBERT'S 'Season'd Timber'" by Michael F. Moloney. N&Q 4(1957)434-5:—"Vertue" in line 14 seems to clash with 15, but H alludes to seasoned timber's ability to withstand "structural strains" (temptation) rather than to its durability.

(20) "Quirin KUHLMANN: The Jena Years" by B. L. Spahr. MLN 72(1957)605-10:—Ms extracts illuminate K's early years & incipient personality traits.

(21) "LOVELACE & the Great Eclipse of 1652" by E. E. Duncan Jones. N&Q 4(1957)466:—In the commendatory verses to Fletcher's Wild Goosechase, "un-ore-clouded" probably alludes to the eclipse of 29 Mar. 1652.

(22) "Some Notes on the Vocabulary of John MARSTON" by G. Cross. N&Q 4(1957)524-6, 5(1958)5-6:—Anticipations of OED citations. (See item 4).

(23) "MARVELL'S 'Friend in Persia'" by E. E. Duncan Jones.

N&Q 4(1957)466-7:—The friend in M's letter of 9 Aug 1671 is Thos. Rolt.

(24) MARVELL. Sir Gyles Isham "Abram Van Den Bempde" N&Q 4(1957)461-3:—An account of the Abram V.D.B. whom L. Wall associated with M in N&Q 4(1957)296.

(25) MASSINGER. D. S. Lawless "Anne Massinger & Thomas Crompton" N&Q 4(1957)416-17:—The Anne M mentioned in the will of TC (PRO:SP.14-77-24) may be the author's mother.

(26) "Thomas MIDDLETON vs King James I" by W. Power. N&Q 4(1957)526-34:—M wrote 3 plays intended to woo royal favor, then one to affront. Thenceforth the King saw but one of over 20 plays by M. Power examines causes of the King's lack of interest in M, traces their relations, considers problems connected with a performance of *A Game at Chess*.

(27) MIDDLETON, M. L. Williamson "Blunt, Master Constable III.iii, & The Batchelars Banquet, N&Q 4(1957) 519-21:—Lazarillo's advice echoes Dekker's Banquet, to which M presumably had pre-publication access.

(28) "MOLIÈRE in England to 1775: A Checklist" by C. E. Jones. N&Q 4(1957)383-9:—Lists translations, adaptations, etc. under French titles, names of translators or adapters, English titles; includes citations to Lacroix, *Bibliographie Moliéresque*, 1875.

(29) MOLIÈRE. W. G. Moore "Don Juan Reconsidered" MLR 52(1957)510-17:—The play is unified; it is comio rather than satiric.—CS

(30) "The Date of RYVES' *Mercurius Rusticus*" by W. K. Ford N&Q 4(1957)378:—The work appeared weekly, 1643; in book form, 1646; with Bruno R's name on titlepage, 1720.

(31) "Huet & Saint-Evremond" by Q. Hope. MLN 72(1957)-575-7:—St. E. declined H's offer to facilitate a return to France in 1690 probably because of distaste for a court dominated by Mme. de Maintenon.

(32) "The Nouvelles Francaises of SEGRAIS" by R. W. Balder. MLQ 18(1957)199-205:—S probably gathered material for NF in 1649-52, began composition 1655. Stories reflect his refined society.

(33) "SYLVESTER's Shaped Sonnets" by J. Potter. N&Q 4(1957)405-6:—The dedicatory sonnets to S's trans. of *Du Bartas* (1605-6 ed) are printed in the shape of altars or short columns;

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they are the 1st & some of the very few shaped sonnets in Eng. lit.

(34) "Thomas TRAHERNE & the Infinite: the Ethical Compromise" by Rosalie L. Colie. *HLQ* 21 (Nov. 1957) 69-82:—T found outlets for his enthusiasm in a belief in an infinite space & an infinite universe in which, though finite man sins, God's omnipotence can save him.—JLB

(35) "The Emblematic Aspect of VONDEL's Tragedies as the Key to their Interpretation" by W. Smit. *MLR* 52 (1957) 554-62:—Understanding the emblematic structure of the tragedies written 1640-60, especially Gebroeders & Lucifer, is essential to interpretation. V's Lucifer is much more anthropomorphic than Milton's Satan.

(36) "A Note on WEBSTER'S Tragic Attitude" by S. Gross. *N&Q* 4 (1957) 374-5:—Study of characters in *The Duchess* suggests that the traditional view that W does not make moral distinctions is erroneous.

(37) "T. S. Eliot: His Use of WYCHERLEY & Pope" by J. Hart. *N&Q* 4 (1957) 389-90:—The "dancing bear," "parrot," & "ape" passage in "Portrait of a Lady" suggest Plain Dealer III.

JOHN MILTON

(38) *IMAGES & THEMES IN FIVE POEMS BY MILTON* by Rosemond Tuve. Harvard Univ. Press 1957 166p \$4. Reviewed by RUTH MOHL, Brooklyn College:—Those who know Rosemond Tuve's *Elizabethan and Metaphysical Imagery* and *A Reading of George Herbert* will come to her study of *Images and Themes in Five Poems by Milton* with assurance that here will be found erudition & insight, & they will not be disappointed. This remarkable book provides not only a subtly perceptive analysis of *L'Allegro*, *Il Penseroso*, *The Hymn on the Morning of Christ's Nativity*, *Lycidas*, & *Comus*, but also a series of corrections of misconceptions that should make it indispensable for every reader and especially for every teacher of Milton. Tuve "touches on all the cruxes which have caused much debate," without describing the arguments in detail, & then gives her own sensitive interpretations, based on profound knowledge of the history, purposes, & ways of imagery—interpretations that prove satisfying, convincing, illuminating.

The central purpose of the book, as its title indicates, is to show how an understanding of the theme of each of the five poems is a means to the appreciation of the images used. There has been much study of images as mere "mentionings," without the realization that the theme controls the images & that the images, therefore, are a part of the very structure of the poem. A critic, says Miss Tuve, "cannot deal with what is important about the character of an image without having the whole poem on his hands." The terms *general* & *particulars*, or *personification* & *exemplification*, used by some critics for this relation of theme & image, violate their true relation: "Generalness is a bad word for a great virtue." One of the great virtues of this book is its remarkable sensitivity to the importance of images as "structural" parts of the themes, which in turn give to the poems a "unity intellectually severe & firm."

In her interpretation of the poems, Tuve does not fail to give credit, in footnotes and text, to the modern researches that provide us with a better understanding of the poems; always she has in mind the reader in Milton's day, who recognized with pleasure figures and symbols centuries old, many of them at first classical but later Christianized, so that there is no need, in reading Milton, to think of a mixture of pagan and Christian images, but rather of the classical everywhere harmonized with the Christian into a single luminous unit. In his rejection of "temporary, culture-bound symbols" & in the "shapely perfection" of his poems, Milton gave them a permanence that is largely due to this unity of theme & image.

L'Allegro & *Il Penseroso*, in the first essay, are interpreted, not as presenting Day & Night or one day & one night, but as *days* and *nights* & the many pleasures possible to each. The theme of *L'Allegro* is the goddess Mirth, not Milton's Mirth, hemmed in by experiences at Horton or Cambridge, but everyman's Mirth or freedom from care & responsibility. The subject of *Il Penseroso* is the goddess Melancholy, interpreted as prophetic Contemplation. The images in both poems present the pleasures of the mind, enjoyed by the devotees of Mirth & Contemplation. Each poem would be recognized by the 17C reader as an *encomium*, a form taught to every grammar school boy in the seventeenth century. It is interesting to note, however, that Miss Tuve does not interpret the opening line of each poem as burlesque (Tillyard's view) or as ironical contrast (Brooks' view). There are two Melancholys—one is loathed & must be banished in *L'Allegro*; the other brings knowledge of hidden ways & pleasures. *Il Penseroso* "ends firmly," with the old Hermit in his cell—a passage that has confused many a reader who has tried to make the I in the poem stand for Milton and not for every devotee of the goddess Melancholy.

The theme of *The Hymn on the Morning of Christ's Nativity* is defined as "the Incarnation, not the Nativity," & "this fact controls the imagery." "The poem exists to celebrate a mystery rather than to describe & comment upon an event." Milton's images encourage one to simplify the theme even further to: *our peace*; for through the mystery of the Transformation hidden in the Incarnation the reign of Peace begins for all of us. The mystery lies in the way in which "Light, being Love, took on the Darkness to bring it back at last to his own nature." The two greatest and most necessary images in the poem are those of Light and Music or Harmony. This essay must be read to see with what infinite skill the young Milton set forth "conceptions beyond the reach of any but symbolic language."

Lycidas is described as "the most poignant & controlled statement in English poetry of the acceptance" of the "immutable fact of death." Every line of the poem, every image, is shown to be a part of the presentation of that theme. Here the fact that terms do not make images Christian or non-Christian is especially important. There should be felt, therefore, no lack of unity in finding Phoebus and St. Peter, one after the other, speaking, though in different images, to reaffirm order and thus to bring the consolation that makes acceptance of death possible: Phoebus to assert the nature of true Fame, & St. Peter to declare God's final doom of evil. The whole poem is "a structure of cumulative, not controlled insights into the meaning of life & death" & the ultimate triumph of life over death, closing with the vision of the "nuptial union of the soul with the source of love." All created life is one, man included. In all Milton's works, as Miss Tuve stresses, man's place in nature, not apart from it, is important, if one is to interpret correctly Milton's combinations of images. Perhaps most interesting is Miss Tuve's caution against making of *Lycidas* an autobiographical poem, a practice begun in Coleridge's time. The opening lines Miss Tuve interprets as a reference, not to Milton's unripe verses, but rather to King's unfinished garland. "This poem brings honors, does not constitute them; the garland is a symbol, and Milton does not pluck his own unripe honors." Similarly, the closing lines of *Lycidas*, in a realistic image of a shepherd, not the poet, assert man's hopes for the future in a world made to seem tranquil through the vision of man's ultimate destiny.

Though Professor Tillyard has called *Comus* an experiment, not entirely successful, in drama, Miss Tuve warns the reader that "damage is done to a masque by looking at it as a play. We miss the chief pleasure: the pleasure of watching the central image unfold." A play presents a conflict; a masque presents a contrast. Here again Miss Tuve finds genre, theme, & imagery inseparable. Since the masque itself is an image, an image of life, it, too, has double meanings & must be read with that fact in mind if the pleasures of the genre are to be enjoyed. Milton's masque has as its "hinge" or device the Circe-Comus myth, long familiar to Milton and his contemporaries, but transformed through Platonized Christianity to show the contrast between sensual enslavement and the reasonable soul's freedom from enslavement through devotion to God or Supreme Good, with whom it will ultimately be reunited. The contrast is presented chiefly through the two central characters: the Lady and Comus. In the midst of numerous & often conflicting interpretations of the Lady's role, it is a relief to find here so wise and convincing a treatment. The Lady represents the doctrine of Virginity, the divine in mankind, whose "unseduced virtuous reason is man's greatest glory." She is not tempted; for if she had been, she would have "destroyed the figurative device of the masque." When Comus, being evil, but made attractive, as usual in Milton's works, through a disguise of goodness (a point often misunderstood by critics), seeks to take possession of the freedom of the Lady's mind, she, being human, needs the help of Heaven, and this comes to her in two forms or images: the Attendant Spirit & Sabrina. The idea that the Lady in this episode is "worsted" (Hardy's view) or that the Attendant Spirit comes to advise marriage (Tillyard's view) Miss Tuve shows to be untenable. The Attendant Spirit comes on a far greater mission: he comes from Jove to guard his sheep from the evil in the world. Miss Tuve accepts Woodhouse's interpretation of the Sabrina episode: the need of "a new infusion of divine grace" through the symbolic use of water; and LeComte's interpretation of harmony as heavenly grace, carefully distinguished from the moly of temperance in the old Circe myth. Thus, by means of structural imagery, *Comus* provides "the excitement felt at seeing into the nature of things." The setting is everywhere; the characters include all of us; the action presents life and the constant necessity for choice between human glory and "foul disfigurement."

This book, because of its erudition & close-knit style, is not easy reading, but careful study brings rich rewards. The bald summaries above can give only a slight indication of the wealth of learning and long and dedicated thought that have gone into the work. At times one feels that Miss Tuve wrote with a sense of

urgency. Her book will take its place among the important contributions to the understanding and appreciation of Milton's literary genius.

(39) MILTON: SAMSON AGONISTES, ed. F. T. Prince. New York: Oxford Univ. Press 1957 144p.—This attractively-printed, pocket-size textbook begins with a rather conventional introduction: Milton's marital experience affected SA; he chose Samson "as a fitting parallel to himself;" moral triumph, "the survival of faith," is the true subject of SA; the poem is perhaps Milton's "most convincing presentation of the theme of Temptation;" "if we are to appreciate the poem we must learn to appreciate, among other things, the beauty of moral severity." The basis of the text (modernized in punctuation & spelling) is not stated. Detailed footnotes (meanings of words under the text, explanations & comments at the end of the volume) judiciously provide everything needed for comprehension by a college freshman, being augmented by rather full analyses & by appendixes on the verse, the style, & the chronology of Milton's life. However problems such as the date of composition are avoided. The result is a textbook admirably suitable for high school students & college undergraduates.

(40) Arnold Stein, *HEROIC KNOWLEDGE: AN INTERPRETATION OF PARADISE REGAINED AND SAMSON AGONISTES*. Minneapolis: Univ. of Minnesota Press 1957 240p \$5.—What we need now is a book entitled *The Interpreter Interpreted* to explain what Stein is saying. *Heroic Knowledge* is less difficult to understand than its predecessor *Answerable Style*. Nevertheless, when Stein wants to say that his approach to Milton is basically similar to that of Hanford, Hughes, Bush, Woodhouse, Parker, and Allen, but differs in detail & emphasis because of his relative youth, different interests, & personal dissociation from Christian humanism, he involves himself with "basic orientation," "the lines laid down or followed by," and the obvious: "Some of my reading has gone into different directions, and we have read the same books at different times & with different eyes." His statement of purpose, even in the light of what precedes it and the 7 chapters that develop it, remains obscure in meaning: "My underlying assumption, to be demonstrated in later essays, is that PR is a dramatic definition of 'heroic knowledge,' not of heroic rejection; & that the contest is a preparation for acting transcendence in the world, by uniting intuitive knowledge with proved intellectual & moral discipline."

Heroic skill is needed to elicit the meaning of p. 7. There Stein states that the theme of PR is "higher, formally" than that of PL, the point being that a brief epic on a biblical model ought to be more exalted than one on a classical model. "But the formal priority does not quite cover the whole situation, & to insist on it so at the outset is to fling down a challenge—from Milton, we can surmise, it is not without some irony. For formal priority is one thing, but the relative classification of PL cultivates the incongruous deliberately." Stein means that Milton at the beginning of PR says in effect that it, not PL, is the real epic: this classification of PL as inferior was deliberately incongruous. Having failed to express himself simply & clearly, Stein continues: "To the embarrassing difficulties already inherent in the theme & treatment, the poet prefixes his challenge of comparison. Now we are to have the real epic—'hoc opus, his labor est.' And this announcement with a remarkable difference, echoes the famous lines; perhaps not apocryphal, that signalizes with sincere modesty Virgil's transition to epic:" 5 verses of Latin follow.

The passage just quoted is typical: stimulating ideas & insights are buried in prolixity. A simple point—that Milton jokingly classified PL below PR because the latter had a biblical model & that in so doing he may have echoed Virgil with a difference—is put forth confusingly. And the iteration of the idea seems due to the fact that no proof is given for it: repeated dogmatism takes the place of demonstration. And when it comes to the Virgilian echo, the "remarkable difference" is not stated.

At considerable length Stein treats "some of the background of Milton's moral scheme" for PR & concludes "that the basic scheme of the virtues in this poem is the familiar Platonic one of wisdom, temperance, justice, fortitude." But "There are some recreations, as the assimilation of wisdom to piety, & the extended significance of temperance." "Extended significance" is putting it mildly; for Temperance is "the virtue of self-mastery, discipline. . . It binds all virtues together." Fourteen lines later it has become "Discipline-Temperance-Beauty." (And, strangely enough, in tracking it through Plato, the Stoics, Plato, Porphyry, & Clement, Stein pays no attention to what may well be more immediately relevant, the Neo-Stoicism of Renaissance thinkers such as Lipsius.) In short, Stein inclines to rather arbitrary, loose identifications. In keeping with them is the statement that "Christ's theory is the Platonic one of pure thought inaccessible to the senses, with judgment more important than perception."

My stress upon Stein's defective communication must not hide the fact that in most respects he has made a very important con-

tribution to Milton studies. The praise of Douglas Bush quoted on its blurb is sound if one-sided: the work "is a product of ripe, sensitive, discriminating perception & reflection. . . The study of PR is especially welcome because Stein. . . makes clear, that it is a moving poem concerned with great issues."

There are 8 essays on PR & 5 on SA. In them Stein perceptively analyses the difficulty of the tasks which Milton set for himself & the means by which he conquered them & the background he utilized. Section by section both works are carefully examined & the reader emerges from them with a heightened appreciation both of poems & of Milton's genius. The method is one chiefly of thematic explication with accent on dramatic elements such as motives & character components. This accent is more appropriate to SA than to PR: the narrative element in the latter is somewhat slighted. Stein's presentation of his material would have an effectiveness in the lecture hall which it lacks in print.

***THE YALE PROSE MILTON. According to Ernest Sirluck, editor of vol. II, the component texts & apparatus are almost ready for the press & publication this year is probable. He holds on ACLS Fellowship for 1958 & will work on a book, Milton and the Law of Nature.

(41) THE MILTONIC SCHOLARSHIP OF PROFESSOR GEORGE WESLEY WHITING is listed in a bibliography of his writings, pp. vi-viii, in *Studies in English Honoring George Wesley Whiting* by members of the Department of English in the Rice Institute (*Rice Institute Pamphlet XLIV*, April 1957) published by the Institute in Houston, Texas, with a foreword by Alan D. McKillop. Professor Whiting retired at the end of the academic year 1956-57. From the bibliography (compiled by Ann Gossman), we extract the titles relevant to the 17C, most of them on Milton: (1) "The Condition of the London Theaters, 1679-83: A Reflection of the Political Situation" *MLR* 25 (1927) 195-206. (2) "Political Satire on the London Stage, 1675-90" *Univ. of Chicago, Abstracts of Theses, Humanities Series 4* (1928) 53-7. (3) "Political Satire in London Stage Plays" *MP* 28 (1930) 29-43. (4) "Volpone, Herr Von Fuchs, & Les Heritiers Rabourdin" *PMLA* 46 (1931) 605-7. (5) 147-8. (6) "The Ellesmere MS of The State of Innocence" *TLS* 14 Jan. 1932, p. 28. (7) "Milton's Crystalline Sphere & Ben Gerson's Heavens" *KES* 8 (1932) 450-3. (8) "Notes on Milton's Rabbinical Readings" *N&Q* 162 (1932) 344-6. (9) "On the Authorship of 'The Date of the N&Q 162 (1932) 134-5. (10) 'The Politics of Milton's Apostate Angels' *N&Q* 163 (1932) 384-6. (11) "The Authorship of the Ludlow Pamphlets" *N&Q* 165 (1933) 426-7. (12) "James Thomson, Editor of Areopagitica" *N&Q* 164 (1933) 457. (13) "Spiller's Jests" *MLR* 28 (1933) 238-40.

(14) "A Late 17C Milton Plagiarism" *SP* 31 (1934) 37-50. (15) "Milton's Rules for -ed" *MLN* 49 (1934) 166-8. (16) "A Whig Reference to PL, 1682" *TLS* 7 June 1934, p. 408. (17) "Milton a Jesuit" *N&Q* 168 (1935) 150-1. (18) "Milton & that learned English writer" *TLS* 10 Jan. 1935, 21. (19) "Milton & the Postscript" *MLR* 30 (1935) 506. (20) "Milton's Prelatical Pamphlets" *TLS* 5 Sept. 1935, 552. (21) "Milton's Reply to Lord Digby" *RES* 11 (1935) 430-8. (22) "Rowe's Debt to PL" *MP* 32 (1935) 271-9. (23) "The Sources of Eikonoklastes: A Resurvey" *SP* 32 (1935) 74-102. (24) "Milton & Lord Brooke on the Church" *MLN* 51 (1936) 161-6. (25) "A Pseudonymous Reply to Milton's Of Prelatical Episcopacy" *PMLA* 51 (1936) 430. (26) "The Satire in Eikonoklastes" *N&Q* 170 (1936) 435-6. (27) "Woodward's Debt to Milton in 1644" *SP* 33 (1936) 228-35. (28) "The Golden Compasses in PL" *N&Q* 172 (1937) 294-5. (29) "Milton & Comets" *ELH* 4 (1937) 41-2. (30) "Milton's Taprobane" *RES* 13 (1937) 209-12. (31) *Milton's Literary Milieu*. Chapel Hill 1939. (32) "Cherubim & Sword" *N&Q* 192 (1947) 469-70. (33) "Tormenting Tophet" *N&Q* 192 (1947) 225-30. (34) "Milton & Cockerman's Dictionary" *N&Q* 193 (1948) 555-8. (35) "Before the Flood: PL & the Geneva Bible" *N&Q* 194 (1949) 74-5. (36) "The Father to the Son" *MLN* 65 (1950) 191-3. (37) "Christ's Miraculous Fast" *MLN* 66 (1951) 12-16. (38) "SA & the Geneva Bible" *Rice Inst. Pamph.* 38 (Ap. 1951) 18-35. (39) "Milton in The Classical Tradition" *N&Q* 197 (1952) 556-60. (40) "Pareus, the Stuarts, Laud, & Milton" *SP* 50 (1953) 215-29. (41) With Ann Gossman "Milton & True Love; or Comus, 1741" *TLS* 17 Sept. 1954, 591. (42) "Mrs M— & Milton" *N&Q* ns2 (1955) 200-1.

Professor Whiting's latest major work, *MILTON'S POETRY & THIS PENDANT WORLD*, is about to be published (Austin, Texas).

(42) ANIMADVERSIONS. Ernest Sirluck "Milton's Criticism of Hall's Grammar" *MLN* 72 (1957) 8-9.—M's satire refers to copies of H's work containing a grammatical error; but other copies correct the error: presumably the printer was at fault.

(43) AT A VACATION EXERCISE. W. J. Harvey "Milton & the 'Late Fantasticks'" *N&Q* 4 (1957) 523-4.—Late means recent, not former; the Fantasticks are probably Cambridge wits like Thos Randolph.

(44) BIOGRAPHY. Wm Riley Parker "Milton as Secretary" *N&Q* 4 (1957) 441-2.—Biographers are vague about M's official

status; but his title, like his duties, changed & diminished because of limitations imposed by blindness, the increasing complexity of tasks which at first he undertook alone, & the rise to power in 1652-3 of Thurloe as Sec'y of State. *Idem*, "Milton & the News of Charles Diodati's Death" *MLN* 72(1957)486-8:—In Naples (Dec 1638 or Jan 1639) M heard of D's death; for this as well as the 'public' reasons given in 2nd Defense M canceled the trip to Sicily & Greece.

(45) METER. John Thompson "Sir Philip & the Forsaken Iamb" *KenRev* 20(Winter58)90-115:—Among other points, takes issue with Stein's method of interpreting M's meter (*KenRev* Summer56).

(46) ON HIS BLINDNESS. J. Potter "Milton's 'Talent' Sonnet & Barnabe Barnes" *N&Q* 4(1957)447:—M's allusion to Matthew 24.14-30 was anticipated by B's Divine Centurie of Spirituall Sonnets, XXVI & XXXVIII (1595). (47) John T. Shawcross "Milton's Sonnet 19: Its Date of Authorship & its Interpretation" *N&Q* 4(1957)442-6:—Consideration of Biblical allusions & M's activities & examination of the text suggest the late date 1655 & throw light on the meaning.

(48) PARADISE LOST. John M. Steadman "Sin & the Serpent of Genesis 3: PL II.650-3" *MP* 54(May57)217-20:—M's Sin closely resembles the conventional conception in Genesis & thus is appropriate—a "striking instance of the principle of decorum." M may have seen Michelangelo's representation on the Sistine Chapel ceiling. (49) Jackson I. Cope "Milton's Muse in PL" *MP* 55(Aug57)6-10:—Enters the controversy among Saurat, Harris Fletcher, Maurice Kelley, & Howard Schutz by a direct examination of PL, esp. the invocation to the Muse (I) & invocation to light (III). *Spiritus sanctus* for M remained simply the Celestial Light shining inward that "men may see & tell/Of things invisible to mortal sight." Explicates Siloa's brook. M created theology out of poetry & did not make poetry into theology.

(50) PARADISE LOST. Ann Gossman "Milton, Prudentius, & the Brood of Sin" *N&Q* 4(1957)439-40:—Treatment of Sin in PLII. 654ff, 771ff, & 861ff may be indebted to P's Hamartigenia 594-602. Morris Freedman "DRYDEN's Reported Reaction to PL" *N&Q* 5(1958)14-16:—The tradition that D so admired PL as virtually to condemn rhymed verse is based on doubtful anecdotes; D's later use of rhyme & occasional deprecations of blank verse suggest that however much he admired M it was not because M forsook rhyme. (51) Ernest Schanzer "Milton's Fall of Mulciber & Troia Britannica" *N&Q* 4(1957)379-80:—The description, 1.740ff, is usually laid to Homer; another source is Heywood's poem (Canto V. 92-3); H's Brazen Age is a less likely source.

(52) PARADISE REGAINED. Jackson I. Cope "Satan's Disguises: PL & PR" *MLN* 72(1958)9-11:—Before appearing to Christ as an aged man S tries the disguises of PLIV.396-408: see *PR*I.312-13 where certain beasts remain wild despite Christ's presence. (53) Lyle M. Kendall Jr. "2 Notes on the Text of PR" *N&Q* 4(1957)523:—A semicolon after *apell* (IV.385) would support Wright's emendation of *Attends* (IV.387) to *Attend*.

(The above abstracts were provided by ROBERT M. PIERSON, ROBERT O. EVANS, JOHN J. BUECHLER.)

(54) SOME REFLECTIONS ON HOW TO READ MILTON, presented to the Milton Society at the Annual Dinner in Madison, Wisconsin, in September, 1957, by A.S.P. WOODHOUSE, University College, University of Toronto:—My dissatisfaction with the brief paper I am to read to you commences with the title. I cudgelled my brains for a better, but only to verify the Gravedigger's aphorism. I hope, however, that the modesty of the first three words, "Some Reflections on," will serve to offset the seeming arrogance of the last four, "How to Read Milton." For the subject itself I will not apologize. It is, I believe, important; and certainly no one can be engaged (as some of us have been) in producing a Variorum Commentary on Milton's poems without having the question brought forcibly to his attention. [Editor's note: Professor Woodhouse has suggested that the jocular references to New Critics & Old Scholars, which formed the next three paragraphs of his address, fulfilled their function in giving the audience some amusement & may be here omitted. He then continued as follows.]

I think, in the first place, that one should, so far as possible, rid one's mind of all prepossessions, should be perfectly eclectic in one's methods, and (despite the gentle ironies in which I have been indulging) should take a productive hint from any school of criticism, while attaching oneself to none. I think, indeed, that one should maintain a healthy scepticism in regard to all critical theories, & couple it with almost unlimited confidence in the poet himself. I wish that I could postpone (if not abandon) the perennial question, "What is poetry?" & concentrate all our attention on what this particular poet, John Milton, is really like. And what is he like?

Well, in the first place, there is no escaping the fact that he is highly imitative, steeped in Virgil & Horace & Ovid, & able

to make a most effective (if less constant) use of Homer & Hesiod, Pindar & the Greek tragedians & pastoralists. These, with Spenser, & in lesser degree Shakespeare, are the poets who fill his memory & have shaped his mind, & from whom he has learned his great language, though others have contributed innumerable words & phrases to that superb vocabulary. And this alone would, by the way, sufficiently justify a *Variorum Milton*.

Consonant with his instinct for imitation, for the traditional phrase, is Milton's attitude toward the genres. Almost always his starting point is one of the recognized poetic forms—Ovidian elegy, Petrarchan sonnet, Messianic eclogue, the masque, the pastoral monody, classical epic, classical tragedy. This (again by the way) is what justifies those studies of the poems in relation to their genres, of which Professor Hanford's early essay on *Lycidas* is still so shining an example. Here we say, & rightly, is a traditionalist in poetry, however iconoclastic he may become in his thought. That indeed is one of the paradoxes of Milton, but not the greatest. There is another yet greater within the poems themselves: for this traditionalist is at the same time among the most original of poets. The traditional form is only his starting point: what he makes of it is wholly his own. The great language, resounding with echoes, & every echo a suggestion, becomes the perfect vehicle for a highly individual utterance—in fact for whatever he wishes to say.

On what he wishes to say, there has often been, & will continue to be, disagreement. The last word in criticism always turns out to be the last but one. Critics will continue to over-read & under-read the poems; but it is my rooted conviction that the under-reading of Milton is much the greater danger. It is true (to take an example at random) that *Comus* was a masque designed for semi-public performance, but this particular masque is also allegorical poetry of the same great family as the *Faerie Queene*: & it is a mistake to assume that the poem contains nothing more than the Earl of Bridgewater and his friends could apprehend at a single performance—or Mr Dyson after a number of readings. But it is not the tough-minded critic alone who is apt to go wrong here. The convinced theorist who insists on the impersonality of the work of art—its aesthetic distance—is just as liable to error. The question at issue is not what art does but what Milton does; & there is, it seems to me, overwhelming evidence that time and again he writes into his poetry his most intimate concerns & his profoundest insights & convictions, & that in so doing he achieves the only sort of distance that is really requisite, in the very act of imposing aesthetic pattern upon them. A great difference, said Coleridge, between the imagination of Shakespeare & of Milton is that Shakespeare could identify himself with the most diverse characters & situations, while Milton drew everything to himself as center. This observation is, I think, entirely true, & Coleridge has performed an essential duty of criticism in thus isolating the individual bent of the poet's mind & art. At this point one might easily be led into a disquisition on the importance of understanding Milton's beliefs, & what is commonly called his thought, as seen against their historical background, if one is to read the poems with insight; but this is a subject which for once I have determined to eschew.

To return then to the more formal aspects of his poetry, it is surprising to me that the Chicago school has paid so little attention to it, since here pre-eminently is a poet in whom structure is of the first importance. Never was word more happily chosen than Milton's own: he *builds* the lofty rhyme; & everything else in the poem depends for its meaning & its effectiveness on its place in the structural pattern. Yet the term *structure*, if unqualified, might be misleading: it might suggest something static & even statuesque, whereas in reality every poem has its own principle of progression & moves steadily towards its goal. The pattern unfolds as it were before our eyes, & only as the poem closes does the structure stand fully revealed. I cannot pause to illustrate even in a single instance how this is achieved, [Editor's note: It is, in fact, quite fully illustrated in Woodhouse's "Theme & Pattern in Paradise Regained," *UTQ*, XV, 167-82.], but I believe that the experience of every careful reader will bear me out. I am sure that this is a distinguishing feature of Milton's poetry & one that deserves a great deal more detailed study than it has yet received. Whatever is true of other poets, in Milton structure & not image is the starting point for elucidation.

Closely connected with structure is idea, theme or argument (whatever you wish to call it). The amount & the character of the conceptual thinking that goes into the making of poetry differs greatly from poet to poet & from poem to poem. But in the majority of Milton's poems it can hardly be denied that the percentage is high & the role central. The argument of *Comus*, for example, & its structural pattern are almost the same thing looked at from different angles. They invariably support each other; & their concurrence in his interpretation is the best assurance anyone can have that he is reading the poem aright.

This is not to ignore the obvious fact that the poet has other resources besides structure & argument, & notably the resource of image, or that Milton makes full use of them. But imagery in Milton will not yield primary meaning if read in isolation from argument and structure. That is why I cannot believe that the real subjects of *L'Allegro* & *Il Penseroso* are Day & Night, or that the meaning of the Fall in *Paradise Lost* is the emergence of modern efficiency & the division of labor. These interpretations depend solely on imagery & collapse when confronted by argument & structure. This does not necessarily mean that the reading of the imagery itself is incorrect: it is the inference that collapses, not the evidence. And the reading of the imagery, in so far as it is correct, has of course its value in revealing, not primary meaning, but secondary suggestion.

Nor can I believe that *Lycidas* is merely the most magnificent of Christian elegies, progressing without impediment to its triumphal close, & with no tension to resolve save that set up by the grim fact of death, as in Spenser's *November Eclogue*. This reading of the poem depends on the virtual identifying of classical pastoral images with Christian wherever the former occur, despite the fact that the structure & statement underline their opposition; & it further depends on an over-reading of the intermittent suggestions of renewal or resurrection which the imagery yields. Thus the reference to Orpheus becomes the pivot on which the poem turns, despite the fact that it is introduced in the context of pagan despair ("What could the Muse herself that Orpheus bore, etc. . .?") & stops short at the very point where the myth commences to symbolize revival. I am far indeed from denying the value of a sensitive & imaginative reading of imagery. I am merely saying that to ignore statement, structure & context is inevitably to lose focus, & (in this instance) to miss the subtle art with which Milton introduces into the primary opposition of pagan & Christian secondary premonitions of the Christian apotheosis at the close.

This indeed is characteristic of Milton's art, at least in his earlier days. Near the end of the *Nativity Ode*, where the opposition of pagan & Christian is categorical, he writes, as Osiris is dismissed: "Nor all the gods beside / Longer dare abide, / Not Typhon huge ending in snake twine: / Our Babe to show his Godhead true, / Can in his swaddling bands controul the damned crew." Typhon is at once the Egyptian Set, & their own Typhon with whom the Greeks identify him, & thus the transition is effected back to classic myth. What the image unmistakably says is that Christ is our Hercules, who strangled the serpents in his cradle. And the image will be greatly enriched for us if we remember, as Milton assuredly did, the story as Pindar tells it, & the prophecy that follows: how Hercules would overcome many lawless monsters, & one most hateful who walked in the crooked path of envy, whom he would slay; how he would war for the gods against the giants, & how, after many a labor, he would claim his inheritance & be united to Hebe, his celestial bride, & be glorified in the presence of Zeus, his father.

It does not follow, however, that all the possible suggestions of any image are to be thus pursued. Only the context can tell us which of the suggestions & how far. At an earlier point in the *Nativity Ode* we are told that the Stars stand still "with deep amaze" at the presence of the Christ-child, "And will not take their flight, / For all the morning light, / Or Lucifer that often warn'd them thence." Now it has been suggested that as we read the direct statement about Lucifer, the Morning Star, we are invited to remember that Satan also was Lucifer, who had every motive for hastening the stars from their awe-struck worship of Christ. But, says the reviewer in *TLS*, such a suggestion is just what is not wanted at this point in the poem, detracting as it does from the effect at which Milton is aiming: "it is hard on a poet if critics in their eagerness for ambiguities . . . thrust upon him a secondary meaning which, though theoretically possible, he never intended."

To this appeal to context may be added an appeal to Milton's habitual practice. There is plenty of dramatic irony in the two epics & *Samson*, & there is a certain amount in *Comus*; but the secondary suggestions carried by his images are rarely, if ever, ironic: they sustain & expand the main purport of what he is saying, or at most they open up supplementary, not sharply divergent, lines of thought & feeling. And what is true of his imagery is true of his language in general. I have been surprised to discover how often a second & even third meaning of a word will harmonize with the context, while leaving no possible doubt as to the primary meaning invoked. Let me, in conclusion, offer an example—the first that comes to hand, also from the *Nativity Ode*. Of Osiris (you will remember) Milton writes: "Nor can he be at rest / Within his sacred chest, / Naught but profoundest Hell can be his shroud. / In vain with Timbrel'd Anthems dark / The sable-stoled Sorcerers bear his worshipt Ark." The word in question is *shroud*; & the primary meaning, beyond all doubt, is a

refuge, a place of retreat. But the "sacred chest," the "worshipt Ark," is the coffin in which lies the effigy of the dead Osiris, & already in Milton's day a *shroud* was a burial garment. Again, what is being described is a religious procession, a sacred rite in the temple of the god; & the word *shroud* still had a third meaning since lost, the crypt of a church, not very common indeed, but familiar enough in the phrase, "the shrouds of Pauls." This multiplication of concurrent meanings is one of the devices by which, on the level of language, Milton achieves density of poetic texture. One might perhaps describe it as secondary suggestion without benefit of ambiguity.

(55) MILTONIC TITBITS

This column, devoted to short items on Milton, his works, reputation, etc., is a new one in *SCN*. Contributions are solicited: they should be short & submitted in typescript, doublespaced throughout with no extra blank lines and no singlespacing whatever. Be concise & use abbreviations (including ampersands) throughout. We reserve the right to condense contributions.

MILTON IMPROVED (Contributed by John Robert Moore, Indiana:—In *The Flying-Post*: Or, *Weekly Medley* (Mar. 8, 1728-9, 2nd unnumbered page), a letter dated "Inner Temple, March 3d" & signed "B.W." offered as its main contribution two specimens of Milton improved by rhyme:

"I here venture to send you an Attempt upon two Passages of Milton, which as they related to common Life, will not, I hope, be much debased by the mean Harmony of Rhyme, as 'tis the Fashion to call it. Tho' I cannot meet with much Argument, why Rhyme and Reason should be so at Variance, Mr. Daniel's Defence of Rhyme, has not been answered that I know of; nor yet what Mr. Dryden says (in his Essay on Dramatic Poetry) that the Necessity of a Rhyme, never forces any but bad, or lazy Writers, to say what they would not otherwise. Measure alone does not constitute Verse. Those of the Ancients in Greek and Latin consisted in Quantity of Words and Number of Feet; but those of the modern Languages, consist of Measure and Number, of Feet and Rhyme: The Sweetness of Rhyme, and Observations of Accents, supplying the Place of Quantity in Words.

"I would only add that I would fain know, why Rhymes must be called Shackles and Chains to Dryden, any more than Dactyles and Spondees were to Virgil?

"THE COUNTRY WALK. From Milton.

As One who long in pop'lous City pent, / Where Houses thick, and Sew'r's annoy the Scent, / Forth issuing on a Summer's Morn to breathe / Along the pleasant Farms or spacious Heath; / From every thing he meets, conceives Delight, / Dwells on each rural Sound, each rural Sight; / The lowing Kine, sweet Grain, and verdant Grass: / If chance with nymphlike Step fair Virgin pass, / What pleasing seem'd, for her now pleases more, / She most, the Sum of all that charm'd before. /

"EVE's Fondness to ADAM.

With Thee, I heed not how the Minutes run; / The Seasons nor their Change; all please as one. / Sweet is the Breath of Morn who wakes the Day / With Charm of earliest Birds; the Sun how gay! / When first in this delightful Land he shoots / His orient Beams on Trees, and Flow'rs, and Fruits / Glist'ring with Dew; fragrant the Earth that teems / After soft Show'rs; and then how pleasant seems / The grateful Ev'ning mild; the silent Night, / With this her solemn Bird, and O how bright / The Moon will all her Gems of Heav'n bedight! / But neither Breath of Morn who wakes the Day / With Charm of earliest Birds, nor Sun so gay / In this delightful Land, nor Trees nor Flow'rs / Glist'ring with Dew; nor Fragrance after Show'rs; / Nor grateful Ev'ning mild; nor silent Night / With solemn Bird; nor walk by glittering Light / Of Moon and Stars, are sweet without thy Sight."

(56) "*Milton on Flutes & Flute-Players*" is the 5th lecture in a fascinating book which most Miltonists have overlooked, *SIX LECTURES ON THE RECORDER AND OTHER FLUTES IN RELATION TO LITERATURE* by Christopher Welch. London, New York, etc.: Henry Frowde. Oxford University Press, 1911. It is richly illustrated and contains lectures on Literary Errors connected with the recorder; Tone & Effect of recorders; Hamlet & the Recorder; Shakespeare's Allusions to Flutes & Pipes; The Temple-Flute-Player & the Tomb-Piper; as well as the lecture devoted to Milton & an excursus on Wailing among the Irish. The first lecture includes treatment of the flute in Chaucer; also of Puritan attacks on the flute. The second includes a section on Pepys.

The lecture on Milton deals with Milton as musician; his "Flutes & soft Recorders;" his account of Jubal; the Syrinx; the Straw-flute; his description of the syrinx as an Oaten Instrument; Old Meliboeus not the soothest Shepherd that e'er piped on plains; Virgil as Tityrus; Meliboeus's description of the playing of Tityrus; origins of the Sabrina of *Comus*. Welch shows that

Satan's forces in *PL* 1.531-61 were probably moving to the music of Greek *auloi*, though there are other overtones of meaning. "To represent recorders and *auloi* playing together is not more strange than to connect cannon with a phalanx. In fact, Milton's poetry abounds in incongruities. . . ." Adam sees & hears Jubal by anticipation in *PL* XI.556-63 when Jubal is playing on an organ, in the modern sense of that word, as well as a harp. Milton calls the syrinx an oaten flute (*Lycidas* 33; cf *Comus* 344-6), "thus showing that although he played the bass viol & the organ, he had omitted to acquire a knowledge of . . . the Pan-pipe; . . . he had not taken sufficient interest in the syrinx to inform himself that its pipes were not made of oak stalks." (But cf. Spenser's *Calendar* June, 57-62 & Jan. 72.) Milton speaks of the straw-flute with propriety (*Lycidas* 123-4); but it was actually Tityrus, not meniboeus who towered above the other Latin Bucolic syrinx-players.

(THE BOOKS REVIEWED IN ITEMS 57-61 BELOW ARE ALL OF SPECIAL SIGNIFICANCE FOR MILTONISTS).

PURITANS & ROYALISTS: ROGER WILLIAMS, RICHARD BAXTER, LORD BROOKE, ECONOMIC BACKGROUND, ROYALISTS IN THE REVOLUTION

(57) Ola Elisabeth Winslow, MASTER ROGER WILLIAMS: A BIOGRAPHY. New York: The Macmillan Co. 1957 340p \$6.—The graceful style, sympathetic insights, & vivid portrayals of Professor Winslow's life of Jonathan Edwards won her the 1914 Pulitzer Prize in biography & equally enhance her biography of Williams. In it she also utilizes the brilliant techniques for giving literary life to communities, human experience, & social evolution which she developed & displayed in *MEETINGHOUSE HILL: 1630-1783*, also published by Macmillan.

Williams is a fascinating but difficult subject. Miss Winslow resolves the difficulties by relating him closely to his environments, by admitting his weaknesses & facing his contradictions, by sifting out what was of lasting significance in his ideas & career from what was occasional or particular, & above all, by seeing him as a developing individual. "To assume, as later generations have sometimes done, that Roger Williams as a headstrong, impulsive young rebel in 1635 was already the man to whom these same later generations call themselves deeply indebted, or that his Massachusetts rashness in 1634-1635 concerned the principle of 'soul-liberty' which has come to be almost synonymous with his name, is to read history backward."

Winslow begins colorfully with the *Wonderfull Yeare 1603* in which Williams was born. The account of his London environment & his education at Charterhouse & Pembroke Hall, Cambridge, is highly significant for students of Milton because of the similarities in his upbringing. Particularly noteworthy is the fact that Winslow quotes extensively from the letters of Joseph Mede, tutor of Christ's, Milton's college. These letters "are veritable news broadcasts, 'up to the chin' in their fulness. Every week there was a new crisis somewhere, & thanks to the correspondents Tutor Mede had subsidized all over Europe, Cambridge knew about it before Suffolk." In short, these letters are a key to what Milton was discussing with his fellow students.

The adventures of Roger Williams are set forth under a double classification of the places in which he lived & the activities in which he engaged. A mere listing of them suggests the wide-ranging researches behind the biography: Cambridge, Pen-sioner; Otes, Chaplain; Plymouth, 'Godly Minister'; Salem, Troubler of the Peace; Narragansett, 'First Beginner' of a Colony, Roving Ambassador, Linguist; London, Diplomat, Controversialist, Providence, 'Chiefe Officer,' Trader; London, Colony Agent; Providence Plantations, Mediator; Rhode Island Colony, Elder Statesman.

Winslow concludes that Williams had "the root of the matter in him." "His was a complex personality, plenteous in contradiction & human inconsistency, . . . Yet there was in him also a great simplicity. . . His thought reached deep enough to get below the contemporary & touch universal human chords." He made a protest & had a vision. He had an opportunity to work out his 'dangerous' ideas in a small unit of society. "His versatility was multifaceted, & yet as the panorama of his life unrolls before us in its entirety, its slope & direction are constant. He saw what he had to do as a very simple thing, & he did it simply. . . somehow his individual life seems to lie outside & beyond all that he did."

Winslow has written a great, permanently valuable biography of a great man; but she does not give the whole picture. Her preface is dated 1955 & she pays generous tribute to the writings of Perry Miller—with one exception: she makes no mention of his *ROGER WILLIAMS*, Indianapolis 1953. The caution with which she skirts away from some of the problems opened up or settled by this book suggests that she was not ignorant of its contents but was so embarrassed by them that she preferred to deny it

overt recognition. Miller heavily stresses Williams' Calvinism. Winslow barely mentions it. Miller points out that Williams hardly tried to convert Indians: "God's sheep are safe," wrote the latter. "None fall into the ditch. . . but such as were ordained to that condemnation." But Winslow attributes to him a burning zeal to bring the natives to Christ—though offering little evidence that he did so. We are forced to conclude that, for all its merits Winslow's biography is an attempt to make Williams conform as far as facts permit to the image of him as a sort of Jeffersonian liberal which was painted by earlier biographers & historians. She knows that the real Williams cannot be so depicted; she successfully explains away some of the barriers to seeing him in this guise, but she glosses over others or uses her device of seeing him as a developing individual who outgrew early narrowness to make him approximate to the ideal picture in essentials. Another device is to dismiss, as occasional or particularly provoked, the actions & words of Williams which hamper the vision of him as one of the fathers of American liberty. That he was one of those fathers in undoubtedly true; he made possible the Providence experiment; his emphasis on separation of church & state was highly significant historically. But would it not be well to recognize that often it is not the real man & the total body of his ideas that fertilize the tree of history so that it produces fruits of liberty & democracy? The potent factor is often not the real man but an idealized conception of him built up by succeeding generations. His words are wrested out of their context & his deeds are colored with liberal motivations & goals foreign to their author. Should we not give most of the credit for the liberal influence of Roger Williams to those who selected, distorted, & exploited him & his works? It is not difficult to abstract what one approves of from the life & works of almost any historical figure & then to declare, "He had the root of the matter."

(58) RICHARD BAXTER & PURITAN POLITICS, ed. & intro. Richard Schlatter. New Brunswick, N. J.: Rutgers Univ. Press 1957 \$4.50 186p.—Baxter was born in 1615 & lived for 76 years. The enormous bulk of his writings would give the impression that he devoted those years almost continuously to writing were it not that we know that he preached incessantly & exhibited constantly the Puritan fondness for meddling in public matters & private lives. Most of his writings are on theology and practical religion, but both when asked & when not asked he quilled thousands of pages on politics & government. He never revised what he wrote, which leads us to echo Jonson's "He never blotted a line; would he had blotted a thousand." As a result he is repetitive, self-contradictory, often boring. But he was a genius in his way & all things considered, wrote with more intelligence & clarity than most men of his age.

Baxter was as ready to publish as he was to write, but he was so prolific that piles of his unpublished writings remain, chiefly in Dr. Williams' Library in London. From them Schlatter has culled the best on political matters, letters to Harley & Swinfen, 1656 & 1659; *AN ANSWER TO THE OVERTURNERS & NEW MODELERS*, 1659; a letter on religion, 1660; a sheet on the Oxford decree of 1683; & *KING JAMES HIS ABDICATION OF THE CROWN PLAINLY PROVED*, 1691. To these is added extracts from *A HOLY COMMONWEALTH*, which was printed in 1659 but never reprinted. The selection is discreet, representative, & economical.

The introductory essay on RICHARD BAXTER, PURITAN CONSERVATIVE, emphasizes the present importance of Baxter's political thought as a corrective to an imbalance of scholarly attention. "The radical, liberal, & socialist writings of 17C England have been investigated & written about extensively, but the conservative & traditional thinking which Baxter represents has had little attention." "We have heard so much of Puritanism & liberty & Puritanism & democracy that we tend to forget that to the majority of 17C Puritans, . . . 'democracy' & 'liberty' were despicable." The ingenuity which finds democratic liberty a fruit of Puritanism could equally well find it a growth of skepticism, a result of the defeat of Puritanism.

Baxter's basic political assumption is that the end of government is the glorification of God & the welfare of souls: religion, not corporal welfare, is the business of the State; moreover, there is no true worship of God outside the Christian Church. Since "a universal human monarchy is impossible," Baxter clung to the ideal of an established, national church midway between Presbyterianism & Congregationalism. Since sectarianism & separatism lead to anarchy in his judgment, he denounced religious liberty: "Some mistake liberty for an exemption from government & think they are most free when they are most ungoverned." Religious liberty "signifieth the reign of Satan & not of Christ."

In many respects Baxter stood at an opposite pole from Milton; instead of believing that in open competition truth would prevail over error, Baxter noted that we pray not to be led into temptation: "therefore it is not a good cause to let loose tempters

by law." After all, "Is not error more consistent with carnal interests, & more suitable to depraved nature?" Real liberty is liberty to do good & consists with compulsion in religion. In his view, liberty to preach heresy was, according to Schlatter, "perhaps analogous to liberty to preach totalitarian doctrines in a modern liberal democracy."

Baxter had no use for democracy & eloquently reiterated the basic argument that the majority of ordinary men are vicious & stupid. Experience shows that the majority is always likely to be wrong. "Scripture & all experience tells us that the most are selfish sensual worldlings, sinners of Godliness." Legitimate power comes from God, not from the people. "In the end," comments Schlatter, "Baxter adopted an almost Hobbesian opinion that any tyranny is better than the anarchic rule of the vulgar."

Schlatter does not pretend to deal with all aspects of Baxter's political thought & its significance. He could, for example, have added from *RELIQUIAE BAXTERIANAE* extracts which show that Baxter's interpretation of the Puritan Revolution was surprisingly materialistic. And he could have put more emphasis on Baxter's erastianism. He stresses Baxter's close connections with the "middle sort of men," but he could have gone further to point out that beneath apparently rigid theories Baxter usually managed to be realistic, opportunistic, & compromising. The value of the volume is chiefly that it will awaken interest in Baxter & that it helps to bring Puritanism into proper focus. For it is well to remember that the Diggers could be counted in tens, that the Levellers became a defeated minority, & that the center of Puritanism was relatively conservative.

(59) ROBERT GREVILLE, LORD BROOKE by Robert E. L. Strider II. Harvard Univ. Press 1958 266p \$5.—"Though his preface is dated 1957, no scholarship since 1955 is cited by Strider, & he ignores vol. 1 of the Yale prose Milton (1953) although it is highly relevant for an examination of Brooke's Discourse Opening the Nature of Episcopacy. The text consists of 3 parts, a life of Brooke, an evaluation of the treatise on The Nature of Truth, & a consideration of the Discourse. Strider compiles details from standard primary sources, leans heavily on works by Haller, Barker, Wolfe, Hughes, Bush, Schultz, et al., & modifies their accounts with little more than verbosity, overestimation of Brooke, & loose equations of Brooke's ideas with those of others. All three parts of the volume involve considerable repetition: the reader tires of being told that the "moderate spirit of his Discourse... was praised by Milton;" that the Discourse "was a refreshing breath that caught the admiration of Milton;" that it "was to merit the praise of the noblest Puritan of them all;" that Browne loved to "pursue his reason to an O altitudo!" or "loves to pursue his reason 'to an altitudo'" or that the "good doctor" yearned "for an 'O altitudo'." The essential content of the book could have been better presented in half the space. For Strider writes in a padded style; e.g. (all on p. 147): "there is an element of vagueness in Brooke's progression of thought," "his reasoning was sometime vaguely roundabout," & "Brooke's thought is not always lucid nor is his logic unassailable." Nevertheless, on p. 41 his reasoning is called "cogent." Such contradictions are, of course, covered by resort to those popular havens of students of the 17C: it was "an age of many paradoxes," "many currents met & crossed," "one could describe the life & works of Brooke as themselves a synthesis, fusing a many-faceted variety into one consistent pattern."

There is loose dogmatism ("Brooke was as well read as Culverwel") & imprecise throwing about of terms ("Culverwel the Platonist is also an Aristotelian.") We are told that Brooke's relationship to scholasticism is "ambivalent" but that his Nature of Truth "reveals a well-blended synthesis of three major intellectual strains: Platonic, scholastic, and Puritan."

Clichés abound: on p. 84 science "moved" into a period of growth, the "way was paved" for Newton, and, under the "impact" of humanism & science, philosophy "changed" its course.

Chapter XIV on 'Indifference and Toleration' illuminates Brooke's emphasis on the integrity of individual reason. Strider further contends that Brooke's conclusion that space & time exist only in the mind was "an advance in English philosophy toward idealism," that his thought "illustrates prevailing Puritan modes & patterns," that Brooke "fulfills the Christian mission as it was envisioned by Milton in... Of Education."

(60) ECONOMIC PROBLEMS OF THE CHURCH FROM WHITGIFT TO THE LONG PARLIAMENT, by Christopher Hill. Oxford: Clarendon Press 1956, 367p. Reviewed by JOHN C. RULE, Harvard.—In terse, tightly-reasoned prose, Hill depicts the economic problems of the Established English Church from the Henrician Reformation to the Long Parliament—a task which requires his infinite patience & well-seasoned knowledge of sources. He eschews the plentiful ms sources, which is a pity, but more than balances this handicap by his insights into carefully-studied printed material. His tale begins in the mid-1500's with the dis-

solution of the monasteries & chantries when the wealth & economic power of the "state-ecclesiastical" passed in part to noble & gentle families. As George Wither observed, "We rob the Church, and what we can attain / By sacrifice and theft is our best gain."

The spoliation of the Church, briefly checked under Mary Tudor, recurred, but in a more subtle & efficient form, under Elizabeth. Fines, impropriated tithes, profitable leases to courtiers, & rights to temporalities of vacant sees plagued the Church like Job's sores. With Joseph Hall, impoverished clergymen sighed, "They may feed with words and, live by air / That climb to honor by the pulpits stair."

If the calculated plunder of Elizabethan times weakened the power & prestige of the hierarchy, the ill-starred reforms of the early Stuarts precipitated the crisis that led to the civil war. Too late & too brasnly, Laud undertook the reform of his clergy. Not only did he tamper with ceremonies, Prayer Books, & things ecclesiastical; he also meddled in things secular. His greatest folly was to alienate many powerful families of the gentry by threatening to recover Church lands which they had bought. Puritan agitators, already incensed by Laud's ceremonial innovations, shuddered with righteous anger at this Popish attempt to return the Church to its medieval preeminence. Well-meaning but ill-timed, Laud's economic program added another leaf to the Puritan book of grievances. Unfortunately for Laud, the gentry families, often indifferent to squabbles within the body ecclesiastical, were not at all indifferent to matters that concerned their estates & wealth.

With the failure of the Laudian reforms & the beginnings of armed resistance, Hill ends his careful analysis of the economic woes of the Church. Full of wit & learning, his book not only answers many troublesome questions about advowsons, impropriated tithes, & clerical landholding, but raises many more. It provides half a dozen topics for more specific monographs by leaving unsolved the relation of the ecclesiastical & secular courts, the role of lay patronage in the development of Puritanism, & the part Puritan benefactors played in supporting the popular preaching of the 1630's. With well-tempered scholarship, Hill has opened up a new field of church history.

(61) THE ROYALISTS DURING THE PURITAN REVOLUTION by Paul H. Hardacre. The Hague: Martinus Nijhof 1956, 185p, 12.50 guilders. Reviewed by JOHN C. RULE, Harvard.—This, the first comprehensive modern account of the Royalist Party in England during the Civil War, provides a convenient summary of materials in the field.

Beginning with the "Agony of Neutralism," Hardacre depicts the first period of the War when on every side the cry went up, "No neutrality is admitted." Englishmen who hoped to be neutral had either to accept Parliament's claims or join the King. Thus slowly, in those first two years, many men became staunch supporters of the royalist cause. To most of them church & state had become one: "My allegiance hath been incorporated into my religion & I have thought it a great part of the service due from me to Almighty God, to serve the king."

County records such as Gloucestershire's show that the Royalist Party included all segments of English society. Hardacre's conclusions, though highly tentative, tend to support Brunton & Pennington's findings in Members of the Long Parliament that both sides in the War were at least superficially the same, being supported from all social ranks; but intense researches in local archives have yet to substantiate these findings firmly.

Of the classes within the Royalist Party, Hardacre presents an able analysis of the Anglican clergy & the Roman Catholics. Over 4000 High Church clergymen & most of the 150,000 Catholics in England supported Charles. Their tribulations are treated in a chapter, "Religious Victims of the Long Parliament." Anglican property was sequestered on an ever-increasing scale, but even in counties of which we have adequate records, Hardacre cannot find more than 50% of the clergy removed from their livings. He cautions, as do Matthews (in Walker Revised) & Gardiner, that it is not the number that is significant but the shattering disruption of the Established Church which followed.

Hardacre finds that many Roman Catholics practiced occasional conformity in order to escape penalties; yet as the War progressed, Parliament devised elaborate oaths to trap recusants & occasional conformists alike. In defense of their property, the Romanists devised complicated evasive schemes such as renting lands to well-disposed families.

The rest of the book is devoted to more familiar topics such as the collapse of the royalist cause, Cromwell & the royalists, the eve of the Restoration, & the coming of Charles II. It is a tale of "sadness for the well-affected" but one of gradual amelioration for royalists as Cromwell gained power. When Ussher pleaded for freedom of preaching, the Protector did what he could; but the Puritan minority was more bigoted than Cromwell: it is wrong to equate his sentiments with those of his party or his

personal influence with that of his decisions in council or parliament. His weakness was that he was "but one man."

Real coherence is wanting in Hardacre's guide to the Royalist Party: the treatment is eclectic in tone & method; the fate of the Anglican clergy & Roman Catholics is treated in detail; but other topics, such as the development of the King's government in England & in exile or the financial organization of Charles I's administration are left unexplored. Disappointing too is the failure to cite ms materials. Surely the Civil War period presents ample opportunity for a careful reading, if not in all the county records, at least in the massive source collections of the Bodleian, British Museum, or PRO? (Cf E.J. Routledge's use of such sources in *England & the Peace of the Pyrenees*.) However, within the limits of a rather short book, Hardacre has given the student of the 17C a well-defined path & a first-rate critical bibliography with which he can pursue his own investigations into the dark corners of the Royalist Party's history.

THE WAYS OF IDEAS & MORALITY IN THE LAST HALF OF THE 17C.

(62) *THE MORAL REVOLUTION OF 1688* by Dudley W.R. Bahlman (Wallace Notestein Essays, No. 2). Yale Univ. Press, 1957, 123p, \$3.—Is this title a misnomer? Bahlman complements political & constitutional treatments of the Revolution of 1688 with an account of the attempt to reform English manners & morals which accompanied it. That there was need for reform, he amply proves in chapter 1; that there was a concerted effort made by societies for the reformation of manners, he demonstrates in detail in the next chapter. But he concludes with a section on "Failure and Success," & the impression left is that the failure outweighed the accomplishment: such improvement as there was in morals scarcely constituted a revolution. Indeed, it may be doubted that the attempt was truly revolutionary, though the method of reform by societies was a novel one & ultimately bore social and economic fruit.

The account of the societies for reform is judicious, comprehensive, and valuable: it merits attention to compensate for the overemphasis placed by historians of politics and literature upon the libertinism of English society between 1660 and 1700. But Bahlman seems insufficiently aware of the fact that the urge for reform in manners and morals was rather constant in the Elizabethan period and throughout the 17C: the fashioners of perfect gentlemen, the Gossons who attacked the stage, the Puritans & other virtuous deniers of cakes & ale come immediately to mind, as does the persistent stress on morals & manners in the pastoral ministrations of such Anglicans as Hall and Jeremy Taylor. Even in the reign of Charles II the same trend is notable: David Ogg comments that "in no other period has there been such solicitude for the morality of the lower classes, or such determination to penalize their vices." In short, one could write such a book as this about almost any section of the 17C, the only difference being the distinctive feature of this book: its account of the history of societies for reform from their rise in 1690 to their disillusioned end in 1738. Their history is not one of enlightened cooperation but of inquisitorial meddling, rivalries, & intolerance. Their most important legacy was the method of organizing voluntary associations; in some measure the societies were spawnners of the political cells of later centuries.

(63) *A SELECT BIBLIOGRAPHY FOR STUDENTS OF HISTORY*, ed. John C. Rule et al. Boston, Mass.: College of General Education, Boston University. 226p.—Compiled by some 42 contributors, this bibliography, which is primarily for graduate students, ranges from ancient Greece to modern Canada & from China to Peru, with special sections on science, the Arabs, & the Portuguese. Coverage of the 17C is selective & up to date & is classified under general, economic, diplomatic, cultural, artistic, political, etc. The section beginning on p.64 on Tudor & Early Stuart Bibliography is of particular interest to readers of SCN. Nowhere else will they find so up-to-date & discriminating a list of background books and articles for courses on 17C history; however, this bibliography is already out to print.

(64) *JOHN LOCKE & THE WAY OF IDEAS* by John W. Yolton. New York: Oxford Univ. Press 1956 246p.—Most historians of philosophy neglect minor writers & treat philosophers in relative isolation from their contemporaries. Thus Locke has usually been regarded as a member of the philosophical tradition of Descartes, Hume, & Kant, but he was more than that, as Yolton demonstrates. For the first time the terminology of the *Essay Concerning Human Understanding* & the roots of its epistemological & metaphysical doctrines are traced to the handling of traditional philosophical problems by his predecessors. The polemics of Book I of the *Essay* were directed against a vigorous tradition of belief in innate knowledge, & there are strong reasons for believing that Locke was not unmindful of the relevance of his theory of knowledge to the problems & debates on morality &

religion engaged in by his friends & associates. "The initial purpose of his thought was not to extend the traditional analyses of the Cartesians or the medievalists: it was...to arrive at a way of dealing with important difficulties in normative conduct & uneological discussion." Later he extended his first analysis of knowledge fully into the philosophical tradition.

The relevance of Locke's doctrines to moral & religious disputes of his day gave his work an immediate importance for his readers. Some were alarmed by the sceptical tendencies of his epistemology; others accepted & used those theories in support of orthodox theology. Yolton fully examines both of these reactions & also considers the adoption of the way of ideas by deists & freethinkers & reevaluates Locke's relations with deism.

Sections are devoted to the nature & scope of the reaction to the *Essay*, the doctrine of innate knowledge, epistemological scepticism, religious scepticism, & epistemology & religion, all complemented by an extensive bibliography & index. The author amply & cogently proves his contention that Locke's epistemology was rooted in the religious & moral debates of his period, that it was considered by his contemporaries from the point of view of its effects on religion & morality, & that it therefore commands an evaluation within that context. The popularity of the essay was "in great measure due to the manner in which its doctrines were intimately related to the religious & moral problems of the day." Locke is, incidentally, revealed as rather unreceptive to criticism.

The volume is of major importance to historians of ideas, students of deism, & those whose interests extend to such writers as William Bates, Andrew Baxter, Richard Bentley, Charles Blount, Robert Boyle, Peter Browne, Gilbert Burnet, and Richard Burntogue—to mention only a few from the "B" section of the bibliography.

(65) *LONDON IN PLAGUE & FIRE 1665-1666: SELECTED SOURCE MATERIALS FOR FRESHMAN RESEARCH PAPERS*, ed Roland Bartel. Boston: D. C. Heath & Co. 1957.—Preparation of a research paper involves 3 steps: finding the source material, gathering from it accurate facts, & putting the facts together significantly. Bartel eliminates the first stage with this collection of source accounts (128pp, paperback). If Johnny can read, he will be saved the embarrassment of using the college library at all & need never learn how to utilize its resources. If Heath's will publish 8 compendia of this kind (one for each semester's term paper), trustees worried over finances may happily dispense with the library altogether! They will save money to be spent on more footballs, & Johnny will save time which he then can spend at football games! Further time could be saved if in future editions accurate & essential facts are italicized & if a topic sentence plan for the essay is provided.

Apart from its declared purpose, the volume is of real interest & value for students of the 17C, for it provides the important contemporary accounts of the plague & fire: extracts from the inevitable Pepys & Evelyn as well as the accounts by Nathaniel Hodges in *LOIMOLOGIA*, Wm Boghurst in *LOIMOGRAPHIA*, Thos Vincent in *GOD'S TERRIBLE VOICE*, Clarendon's *LIFE*, Strype's *SURVEY*, etc. These are supplemented by maps, letters, civic documents, mortality bills, medical literature, etc. The editor has chosen well. Inasmuch as he adds suggestions for further reading & asks questions which would require genuine research in libraries, the irony of the preceding paragraph needs some qualification.

INSIDE BIOGRAPHY: ISAAC WALTON & JOHN AUBREY

(66) *THE MAKING OF WALTON'S LIVES* by David Novarr. Cornell Univ. Press 1958 543p \$6.50.—"There is today a copious lack of unanimity about Walton's accomplishment & a real confusion about Walton as biographer." So states Novarr in reviewing the work of Waltonists who preceded him; his book masterfully dissipates most of the confusion. He examines all the Lives individually & in detail, demarcating the separate problems of each, & giving each a separate assessment; for, as he points out, "Walton has enjoyed an overabundant amount of generalization; he deserves an ample measure of documentation."

After a survey of critical opinion over the centuries from the exalters who almost beatified Walton as a sort of Parson Innocent to the debunkers who attacked his distortions & pointed out that he did not become a fisherman till age 40, Novarr plunges into a detailed analysis of the life of Donne, its sources, genesis, purpose, & structure, with particular attention to the revisions made by Walton in the various editions. The biographer emerges as a manipulator of dates: he changed, deleted, or fictionalized dates to dramatize incidents or to corroborate his statements. He revised quoted poems to emphasize a progression from love to holiness. He pruned quoted letters so as to focus on points such as Donne's desire to preach despite illness. By means of "tremendous specificity" in parts of the life, Walton achieved credence & authority & made his readers forget his gaping lacunae. "It is

the acute selection of details & the correlative omissions, creating the impression of artlessness & absolute truth, that are the touchstone of the Waltonian technique in the *Life of Donne*. The apparent objectivity is an extremely real subjectivity." Walton did not hesitate to quote inexactly nor scruple to make a passage mean what he wished rather than what the author intended. Thus Donne had written that the King's books influenced him to write *Pseudo-Martyr*, that the King conversed with his subjects by way of his books, & that he wished to ascend to the King's presence by way of his book. But Walton turns this figure of speech into a personal interview. "Walton's method is . . . painstaking . . . He reproduced most of Donne's words; indeed, he retained most of the original intent. But by deft manipulation, by slight additions, by minor omissions, he changed the tone and he changed the emphasis to make them conform to the pattern he was creating." In short, Walton began with a character-image & selected, arranged, & wrested his material in order to realize & project that image. "His writing was deliberate at every point." In the revisions for succeeding editions, he made changes to heighten incidents, deepen impressions, to mingle the "opinion" with the fact, to increase the importance of Donne &, in general, to raise the tone. "The revision of 1658 made the *Life* a work of art." The revision of 1670 involved more artistic meddling. By then Walton's technique "had developed to the point where he could enhance the prestige of Donne not only by telling who of his friends had not received his seal, but also by relating what was not said of him. . . ." In the 1675 revision, Walton even dared to turn an audacious motto of four words "into a testimonial of Donne's inherent religiosity & even into a meditation on man's journey through life."

Novarr's purpose is not to belittle Walton; he writes with scrupulous objectivity & recognizes that Walton, in trusting his own imagination, increasingly drew a wealth of impression from the vaguest hint of fact. "He trusted his own imagination, though he would guide his reader's at every point. He did not write factual truth at all times, but he could simulate it with an artistry that outstripped truth in vividness of impression."

The *Life of Wotton* is by far the most secular of the series, with stress on its subject's charm, good manners, & morality, but not his piety; for Walton "knew men whose piety made Wotton's faith seem wattery, & he knew the Provost well enough to realize that not piety but politics at first and then money largely determined his holy inclination." Novarr shows in detail how the picture of Wotton was carefully contrived, how Walton once more followed his own pattern, cut his material on the bias, & knew how to hide his seams. He demonstrated in Wotton's every action his peaceable character & pleasant temper, excising every detail which would not fit in with this character plan.

Novarr extensively explores the background & genesis of the life of Hooker: it was a commissioned work whose main purpose was to counteract Hooker's ambivalence about apostolic succession in Bk VII of *The Laws of Ecclesiastical Polity*. Nevertheless, the *Life* is Hooker's personal conception of Hooker, tempered by the propagandist aim of the bishops who inspired the biography. The technique used for blurring Hooker's ambiguity about episcopacy is subtle. For example, Walton emphasized Hooker's friendship with Savaria, & thus by association attributed to Hooker Savaria's determined stand on apostolic succession. And Hooker was too much the artist to spoil the already forced unity of the *Life* by digressing on the *Polity*: he reserved his arguments for an appendix & avoided turning his biography into a partisan tract. But his concentration upon his chosen character plan involved also the demerit of wholesale inaccuracies about Hooker's marriage, dates, & other details, as well as the plucking of illustrations from historians out of context: "He did not go to Spottiswoode for authentic history; he cited him to authenticate his own history."

In fairness to Novarr's fine scholarship, we should deal at equal length with that labor of love, his *Life of Herbert* & how the larger purposes of depicting a model country parson & contending that a holy life is preferable to a courtly one dominate in it over a merely biographical account. But readers of *SCN* must turn to the book itself to see how the slight didacticism & covert argumentation of the earlier lives here blossomed into explicit preaching. We likewise lack space to pay adequate tribute to what in many respects is the most significant section of this excellent scholarly volume, the analysis of the *Life of Sanderson* in which, in response to the situation in the middle 1670's, Walton created an ideal bishop even as he had earlier created in Herbert the ideal parson. Suffice it to say that Novarr sums up in a brilliant chapter on Walton, the Artist as Biographer, in which he discusses the nature & purpose of biography, makes comparisons with Strachey, analyses Walton's style, & concludes that biography "is best when it approaches most closely the intensity of poetry, the excitement of drama, the novel's illusion of reality." Admittedly Walton takes an angular view of his

subjects, but we are able to temper our view of them by our own awareness of what sort of man he is. "We are, let us face it, only secondarily interested in the chronicle of a man's achievement. We are primarily curious about his character and personality . . . ; we will still reach for the *DNB*; but our impression of a man will be dominated by the account of the stylist who gets hold of him."

(67) IZAAK WALTON by Margaret Bottrall. London: Longmans Green for the British Council (Writers & Their Work 68) 1955, 40p 35¢ (paper).—In general this is a well-balanced survey of Walton's life & works, though Novarr's book makes some of its statements seem rather silly; e.g., Walton "took no liberties" with any of his subjects! and the dictum that Walton was too limited in experience to write an adequate biography of Wotton the brilliant diplomatist & statesman. Likewise the statement that Walton "made an exceptionally intelligent use" of letters needs qualifications, for Novarr shows that this use involved truncation, displacement, & emendation of the originals. Mrs. Bottrall writes with urbanity & provides a good selected bibliography. See item 66.

(68) AUBREY'S BRIEF LIVES: Edited from the Original Manuscripts and with a LIFE OF JOHN AUBREY by Oliver Lawson Dick. Foreword by Edmund Wilson. Univ. of Michigan Press 1957 447p \$5.95 (First published by Secker & Warburg 1949).—Aubrey's 19C editors bowdlerized him, but Dick gives the text of 134 lives without prudish expurgations but not without editorial changes: incomplete sentences to which Aubrey intended but failed to add names, dates, or titles have been omitted unless the missing information could be culled elsewhere in his writings or from his references; imperfections have been amended to eliminate repetitions & to build up, sometimes out of as many as eleven Aubreyan mss; mistakes are left uncorrected (except for two gross misquotations), but prefatory paragraphs by the editor add supplementary information. The resulting text provides, in Aubrey's own words, the substantial content of 50 volumes in the Bodleian Library & 16 in other institutions. The whole is preceded by a lively & reliable "Life & Times of John Aubrey" in which passages from his ms are italicized. The lives, arranged in alphabetical order range from George Abbot ("Every one that knew loved him. He was sometimes Choleric") to Thomas Wolsey ("he died a Leicester where he lies buried—to the shame of Christ-church men—yet without any monument").

No volume more delightfully conveys the zest, charm, & vigor of the 17C. Admittedly Aubrey garnered gossip & cannot always be trusted: but the essence of an age is perhaps better revealed by its allegations, half-truths, & rumors, by what men sniggered to hear & delighted to repeat, than by statistics about its butter or its guns. In any case, here is the joy of anecdote & intimacy for its own sake. Aubrey was a Boswell not to one man but to an age.

Here we learn of the Scots lord who objected that Lancelot Andrewes "did play with his Text, as a Jack-an-apes does, who takes up a thing and tosses and plays with it"; of Francis Bacon who "had his Table strewn with Sweet Herbes and Flowers," who was offended by the smell of neat leather, and who was "a paiderastes" whose favorites took bribes. But his Dowager married her Gentleman-usher and made him "deafe and blinde with too much of Venus." Isaac Barrow "was a strong man, but pale as the Candle he studied by." Sir John Birkenhead "would Lve damnably" & had "ereat goggli eyes." Edward Bonner had the biggest brass pot in Oxford. Caisho Borrough was haunted by his mistresses' ghosts. As for James Bovey, "Red-haired men never had any kindness for him." Though short-sighted, Elizabeth Danvers was very beautiful and "had Chaucer at her fingers' ends." Edward Davenant "could not endure to heare of the New (Cartesian) Philosophy: For, sayd he, if a new Philosophy is brought-in, a new Divinity will shortly follow; and he was right."

For scholars, the text is not always as useful as it might be. For example, Dick provides a readable composite of the information which Aubrey gives about Milton but imperfectly indicates what details came from Dryden, what from E. Phillips, etc., although the originals supply much of this data. The little memoranda about Haak's translation of *PL* into High Dutch & about the mistaken attack on Alexander More are entirely omitted. On the other hand, incidental information of interest to Miltonists is not hard to find. For example, we learn that Robert Boyle "soiournes with his sister, the Lady Ranelagh." Since Milton was a friend of Lady Ranelagh, it follows that he probably knew Boyle. Similarly there is an account of Thomas Triplett, who, like Milton, was taught by Dr. Gill ("Dr. Gill was a very ingeniose person, as may appear by his Writings. Notwithstanding, he had moods and humours as particularly his whipping fits." Triplett, who was a victim of one of these fits, got revenge by penning a ballad against Gill.

The chief value of this volume for scholars lies in the prefatory

life of Aubrey: it is far fuller than previous accounts of him & contains much newly discovered information.

A LEGITIMATE POETICAL CHILD OF NATURE

(69) **MARGARET THE FIRST: A BIOGRAPHY OF MARGARET CAVENDISH DUCHESS OF NEWCASTLE 1625-1673** by Douglas Grant. Univ. of Toronto Press 1957 \$4.50 253p. Reviewed by H. M. SIKES, Hunter College:—"I am . . . as ambitious as ever any of my sex was, is, or can be; which is the cause, that though I cannot be Henry the Fifth, or Charles the Second, yet I will endeavour to be Margaret the First." So wrote the Duchess to a member of the Royal Society who had shown an interest in her speculations. Professor Grant reveals the endeavors that made her worthy of the self-imposed title. Firth, Perry, Turberville, and Goulding, abetted by Virginia Woolf, have already helped to restore the lady's coronet of embellished but slightly tarnished muses. Drawing from their contributions and his own researches, Grant has composed a solid, sound, and scholarly study whose thoroughness belies its compact, comfortable, gentlemanly dimensions.

Grant's chief thesis is that the Duchess deserves serious treatment: her follies, absurdities, and eccentricities "are not of such number that they should be allowed to obscure her genius." By normalizing her spelling & punctuation, he removes the chief barrier to a discovery of this genius in the happy fancies of her poetry & prose. Her self-judgment proves sound: "I am but a poetastress. . . but I am a legitimate poetical child of nature." The trouble was that "she was simply uneducated."

Margaret's was a fascinating life. Like many who affect the fantastic, she was timid at heart. Her bashfulness showed in her first decisive encounter with the world. For the vicissitudes of the Civil War cast her in the role of maid of honor to Henrietta Maria. As such Margaret endured the hectic royal voyage of retreat to France & won the opportunity to meet, love, and marry Newcastle, thirty years her senior but a prize widower who combined the complementary roles of father, poet, soldier, lover, and indulgent husband—all in the grand style. Accordingly Grant is able to show that the Duchess's extravagant fictions are rooted in autobiographical fact. Though denying that he follows Perry in a "double-biography," Grant devotes a goodly portion of the book to the Duke's military career & associations. Part of the value of the work lies in these concise & well-chronicled pages depicting the hardships of loyal retainers in exile. With them the author interweaves an account of the courtship with illustrations from the poetic exchanges inspired by it, adding just comments upon them.

Newcastle encouraged & complemented his wife's interest in writing. After the appearance of her *Poems & Fancies* in 1653, she increasingly devoted her time & talents to intellectual pursuits. The confusion & disorder in her literary productions caused her *World's Olio* and *Philosophical & Physical Opinions* to be variously received. "She was incapable of deliberation or revision": yet because of her social status & uniqueness as a female writer, none of her books went unnoticed. They are marked by humanitarianism, fresh & vibrant fantasy, a muddled but fascinating interest in science, unending exuberance, and, in some respects such as her fondness for the ballad, by "natural & vigorous taste which underlay her insubstantial affectations."

In science she moved from an ingenious atomism to a materialism unmixt with & segregated from theology. Though she recognized the "need for observation & experiment," she was incapable of them. Yet her interest in them aroused the interest of others. She corresponded with Huygens & Hobbes, & notables like Glanville were at least tolerant & appreciative of her efforts. Her biography of the Duke pointed in the right direction: it has a purpose and a "special interest. . . in the picture of the exiled royalist." But it is in the epistolary form that she excels: her *Sociable Letters*, 1664, "is her most delightful work in prose & deserves to be far better known than it is."

Grant's book serves a useful purpose in its concise but full analysis of its subject, its judicious criticism, & its readability. The Duchess may have been "mad" & "fantastic," but in her "understanding. . . of the significance of the Royal Society and its work" & in her efforts to play an active part in the masculine worlds of literature & science, she became "the most outspoken & influential feminist of the age."

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Edited by PAUL BLACKFORD, *De Pauw Univ.* & LAWRENCE V. RYAN, *Stanford*. Associate Editors: Philip Damon, *Ohio State*, James R. Naiden, *Lakeside School*, Richard J. Schoeck, *Notre Dame*, & J. Max Patrick.

(78) **ERASMUS IN TRANSLATION. Ten Colloquies of Erasmus**, trans. and intro. by Craig R. Thompson. New York: Liberal Arts Press 1957 174p \$.90:—"In this forty-eighth volume in the Library of Liberal Arts, the Liberal Arts Press & Prof. Thompson have given a highly useful & eminently delightful translation & edition of 10 of Erasmus' *Colloquies* to that large part of the reading public which is denied the pleasures of reading the original. In a 17-page introduction, Prof. Thompson has provided enough of the background information about Erasmus & his purposes in writing the *Colloquies* to set the stage for a meaningful reading of these "Informal Conversations." Here attention is given to the main events in Erasmus' intellectually eventful life, to his large output of Latin writing, to his position & influence as a Christian humanist, & to the original intent of the *Colloquies*. Begun as exercises for schoolboys ("He assumed, as did his public, that Latin should be the basis of education."), the *Colloquies* became trenchant comments on the current scene. As such, they not only provide a lively picture of Renaissance society, but they foreshadow the development of certain literary forms: the drama, the novel. No quarrel is possible over the choice which Thompson has made of the 10 *Colloquies* which he includes in the volume. And the translations do more than one can reasonably expect to transmit the vigor & vitality of the originals. The delights of the volume are many, & its possible uses are not a few. To teachers of courses in the European Renaissance here is a boon indeed. Prof. Thompson has promised a translation and edition of all the *Colloquies*. In the present edition he has set far himself a standard of excellence which the readers of his forthcoming volume will be delighted to find maintained. (PWB)

Proverbs or Adages by Desiderius Erasmus. Gathered out of the *Chiliades* and Englished (1569) by Richard Taverner, intro. DeWitt T. Starnes. Gainesville, Fla.: SF&R 1956.—This facsimile of the last edition of the famous translation to come out during Taverner's lifetime, makes readily available to the modern reader over 230 Elizabethan renderings of the proverbs. Taverner also appends a brief moralization or commentary to the translation of each proverb, thus providing additional information about Elizabethan interpretation & application of the adages. (LVR)

(79) **"BEMBO e il Petrarchismo Italiano del Cinquecento"** by Mario Marti. Belfagor 12(Jul3157)447-53:—"Treats Bembo's principle of imitation, its relation to Cicero, Virgil, Boccaccio, & Petrarch, & its connection with the Platonic ideal. The philosophical basis for his Petrarchism is to be found in his letter "De Imitatione" & in his *Prose della volgar lingua*. (PWB)

(80) Ernest H. Wilkins "Descriptions of Pagan Divinities from Petrarch to Chaucer," *Speculum* 32(Jul57)511-22:—"Petrarch's mythological descriptions in the *Africa* were the source of similar descriptions in Pierre Bersuire's *Ovidius moralizatus*, & Bersuire's work was the source of the *Libellus de deorum imaginibus* & of Chaucer's pictures of Venus, Mercury, & Mars in the *House of Fame*. (PD)

(81) **BRUNO. "Un Autografo Sconosciuto di Giordano BRUNO"** by Giovanni Aquilecchia. *GiorStorLettItal* 134(57)333-38:—"An autographed copy of Bruno's Acrostichus given to Caspar Kegel is traced through sale & library catalogues. An attempt is made to identify Kegel as a German physician, a citizen of Rostock & a writer of medical tracts. (PWB)

(82) "G. VON BARTH Interprete de *La Celestine*" by M. Bataillon. *RevLitComp* 31(Jul-Sept57)321-40:—"Gaspar von Barth (1587-1658) is the German humanist who translated *La Celestina* into Latin with the pedantic title of *Pornoboscodidascaulus*. Barth, a rigorous protestant, turned the sometimes scabrous tragicomedy of Calisto & Melibea into a work filled with moral significance. Though Barth is little known & generally unnoticed in biographical dictionaries, he enjoyed a wide acquaintance among the scholars & theologians of his time & was the author of several original Latin poems (*De Fide Salvifica*, *Soliloquia rerum divinarum*) & the translator into Latin of Greek poems by Theocritus & Musaeus. (PWB)

(83) **"GERSONIANA"** by Maz Lieberman. *Romania* 310(57)-145-81:—"This is the second of two articles considering the chronology of the French & Latin writings of Jean Gerson. (See N-LN, Fall 57, for item of first article) Here Lieberman concerns himself with the attribution of certain works to Gerson & ends with some general comments on the catholicity of Gerson's intellectual appeal. (PWB)

(84) **"JOHNSON'S Latin Poetry"** by Susie I. Tucker & Henry Gifford. *Neophilologus* 41(Sept 57)215-21.—Johnson's Latin poetry divides into four main groups: his school & college exercises; his exercises for distraction on sleepless nights; the personal poems of the early 70's; & the devotional poetry written during the last 5 years of his life. Of these, only the last 2 have literary significance, & they have been too long neglected. The personal poems show the influence of Horace, Statius, & Virgil, but frequently the echoes from the classics are given a purely Johnsonian turn

(as when Virgil's "dulcis et alta quies" becomes "tristis et atra quies"). The devotional poems echo the prayers in the *Book of Common Prayer* & those in J's own collection of devotions; here the influence is not from classical Latin but from mediaeval hymns & the strongly personal hymns of his own day. (PWB)

(85) *VESALIUS. P. Huard*, in *Archives International des d'Histoire des Sciences* 38(57)84-86, explains why Vesalius caused most of his important works and his letters to be printed at Basle. In addition to the fact that Basle was a center of the printing trade with such celebrated editors as Platner, Froben, Oporinus, Herwagen & Petri, it was also a city with a relatively tolerant political climate, particularly in the troubled decade of the 1540's, when several of V's principal works appeared. V had also been instrumental in securing important posts & patronage for members of the great printing families of Basle. For these reasons, Basle was a logical successor to Venice as a place for V to have his works published. (LVR)

(86) *NEO-LATIN SCHOOL TEXTS. M.H.M. MacKinnon*. "School Books Used at Eton College about 1600" *JEGP* 56(Jul 57) 429-33.—In a commonplace book (BM Addit. Ms. 27632) of Sir John Harington the Elder (1561-1612), appears a list of "my masters bookes charged with hym to Eaton." This inventory, apparently describing the texts which the younger John Harington took with him to Eton College in 1603, is noteworthy because among the 40 items, both English & Latin, are mentioned several works of Neo-Latin writers. Included are William Lily's grammar, Thomas Cooper's *Thesaurus Linguae Romanae et Britannicae*, Walter Haddon's *Lucubrationes*, George Buchanan's *Paraphrasis psalmodum Davidis poetica*, Erasmus' *Copia & Flores aliquot sententiarum* plus epitomes of his *Flores*. . . *Senecae*, *Copia*, & *Colloquia*, a Latin version of Damiano de Odemira's book on chess, Susenbrotus' *Epitome troporum ac schematum et Grammaticorum et Rhetorum*, & Latin works on arithmetic by Lodovico Baëza, Jodochus Willichius, & William Buckley. Also listed is Sanford's translation of Cornelius Agrippa's *Of the vanitie of artes and sciences*. The inventory provides important evidence of the impact of Neo-Latin as well as vernacular writers & scholars on contemporary education. (LVR)

(87) *"THE NEO-LATIN Lusus Pastoralis in Italy"* by W. Leonard Grant. *MedHum* 11(57)94-99.—*Neo-Latin poets in Italy* began writing a new pastoral genre, the pastoral vignette (eclogia), so-called when written as an individual poem, or the *lusus pastoralis*, so-called when written as a sequence of poems. A type of sentimental novelette, the *lusus pastoralis* is best represented by the work of Marcantonio Flaminio of Serravalle (1498-1550). Among Neo-Latin poetic genres, the *lusus pastoralis* comes the nearest to being a new form. (PWB)

(8) *SAVONAROLA. Donald Weinstein* "Prophecy and Humanism in Late Fifteenth Century Florence: A Study in the Relations between Savonarola and the Florentine Humanists" (Iowa Dissertation, 1957).—This dissertation points out that just as Savonarola was probably influenced in his program of reform by "traditional Florentine ideas of civic humanism and patriotism," so were contemporary Florentine humanists influenced by the program & ideals of the great preacher. Members of the Platonic Academy—among them Marsilio Ficino, Pico della Mirandola, Giovanni Benivieni & Giovanni Nesi—were interested in prophecy & religious reform as well as humanistic studies, & their works show that S was the embodiment of many of their philosophical & political ideas. In this study S is presented not merely as a "revivalist preacher" but as a humanistic as well as visionary reformer whose message "in important respects . . . harmonized with the program of the humanists." The author also argues "that the interest of the Florentine humanists in religious reform, partly dating from before Savonarola, partly owing to his influence, contravenes the distinction, frequently made, between the northern and the Italian humanists." (LVR)

(89) *"The Humanism of ALBERTI"* by C. Grayson. *ItalStud* 12(57)37-56.—Examining Alberti's Latin & Italian works, Grayson attempts a definition of A's humanism & a history of the development of his humanistic attitude. His conclusion is that A was an independent, following no intellectual movement or trend, such as Ciceronianism or Platonism, but dedicated to a concept of humanism which embraces all human knowledge & attempts to advance both human knowledge & human happiness. His motto: Humanitatis est homines rerum instructiores reddere. (PWB)

(90) *VEGIUS. "The Thirteenth Book of the Aeneid"* by W. S. Maguinness. The Presidential Address of Professor Maguinness as he was installed as president of Britain's Virgil Society is here printed by the society. Prof. Maguinness notes the popularity of Maphaeus Vegius' continuation of the Aeneid (included in almost all printings of that work until the mid-seventeenth century), sketches Vegius' life, and gives a synopsis of Vegius' *Supplementum*. With liberal use of quotations, M recounts the story of the Thirteenth Book, comments on the skill with which Vegius

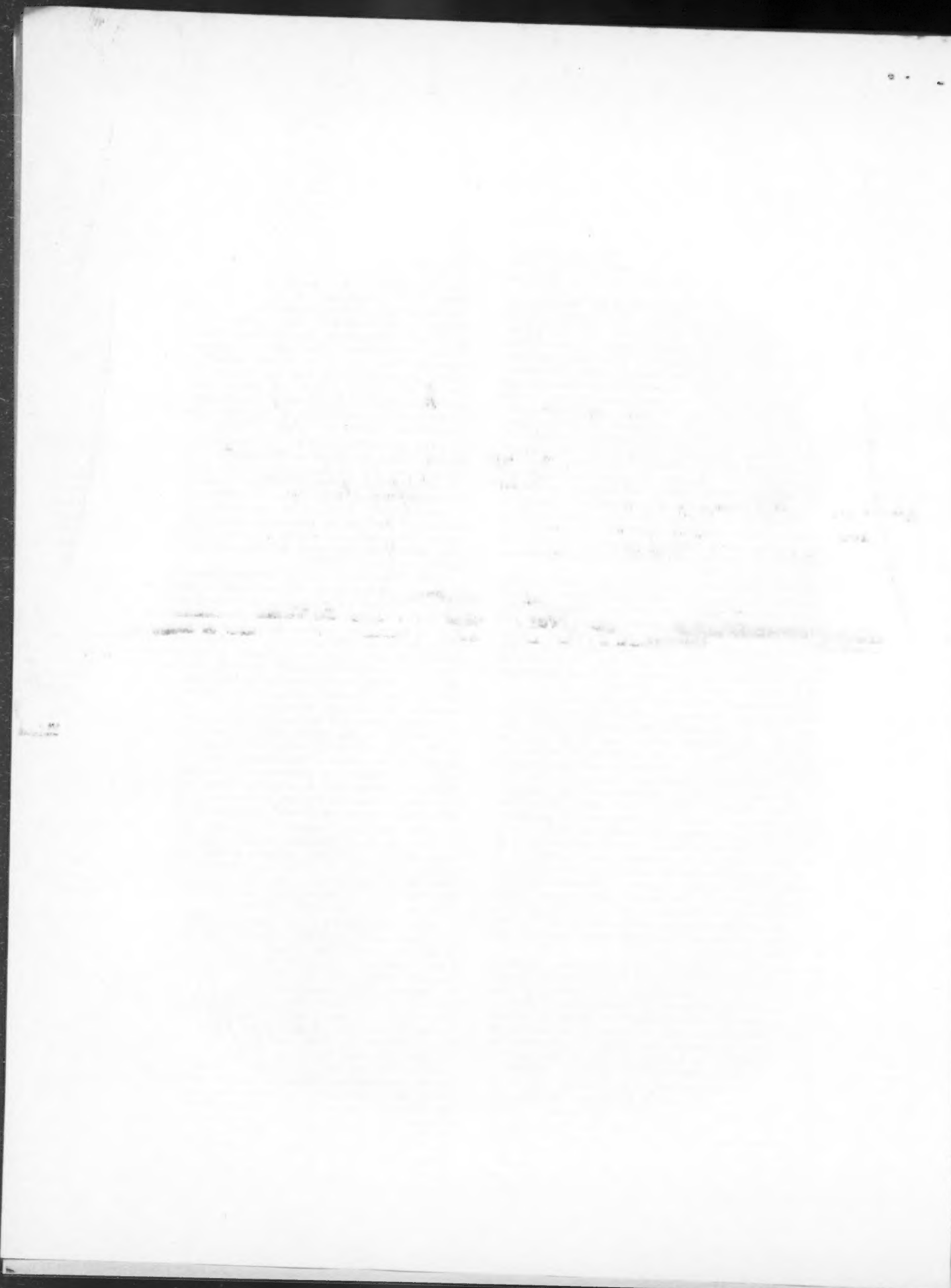
handled both narrative & language, and then proceeds to analyze the poet's use of tropes, metre, & prosody. In the address, M makes two points which, coming from a classicist, will be of special interest to Neo-Latinists: first he comments that "Vegius was, indeed, but one among many accomplished Latin poets of his age"; and second he notices a coinage by Vegius (*glandilegus*, as an epithet for pigs) & approves its use despite the fact that it cannot be found in Virgil, nor even in *TLL* or *DuCange*. To accompany this, D. Wm. Blandford of Trinity School, Croydon, has prepared an annotated filmstrip of 32 frames, containing, among others, the following interesting items: pages from Adam de Ambergau's 1471 edition of the Aeneid, the first to contain Vegius' Thirteenth Book, from the Strasburg folio of 1502, published by Jacob Locher and Johann Gruninger, & containing Sebastian Brandt's six woodcuts for the Thirteenth Book, & from the first edition of Gavin Douglas' translation of the Brandt's six woodcuts; & pertinent illustrations from antiquity Book. Prof. Maguinnes & Mr. Blandford have proceeded with thoroughness in their examination of Vegius' *Supplementum* to the Aeneid. Once could wish that as classicists they might continue to give their attention to the Virgilian tradition in the Renaissance. What, for instance, is the extent of commentary on Virgil? What other continuations of the Aeneid exist? And what of *virgilioecnetes*? Faltonia Proba had her vogue (She was on the reading list of St. Paul's School), & there were other such *centones*, written during the Renaissance, which, despite their lack of purely literary value, might reveal a great deal about the way the Renaissance looked at Virgil. (PWB)

(91) *MANUSCRIPTA. "A Checklist of the Vatican Manuscript Codices Available for Consultation at the Knights of Columbus Vatican Film Library: Part III"* Manuscripta 1(Oct 57)159-74.—The famous collection of Latin codices of Francesco Cardinal Barberini (1597-1679) was incorporated into the Vatican Library in 1902. In progress now & represented by this entry is a listing of the codices Barberini latini. The collection, which included 9808 Latin codices at the time of incorporation, has since that date been increased by the addition of 100 or more new codices in Latin. (LVR)

(92) *"Narratives of the Scottish Reformation: III"* *InnesRev* 8(Spr 57)39-66.—Rev. William James Anderson publishes here for the first time the opening portion of a report made in 1660 by Prefect William Ballentyne to the Congregation de Propaganda Fide at Rome. The original Latin text appears along with an English translation. The report, a valuable document of the Catholic missionary movement in Scotland, gives a Counter-Reformation view of the religious situation there during the 17th C. Included in the part of the report printed in this issue are B's comments on the various reformed sects, on the origin & effects of Scottish heresies, on various practices of the reformed churches, etc. In a later issue will appear the remainder of the report, including sections on the Scots courts of justice, on divination & witchcraft, on the Chief Catholic families of the country, on the composition & hardships of the Scottish mission. Besides its historical value, the report has interest as a specimen of late Renaissance expository prose style & as a description of a nation & its customs after the manner of Tacitus' *Germania* as it was imitated in such Renaissance works as Giovio's *Moschovia*. (LVR)

(93) *"Un Epigramma Em Latim Imitado por Varios"* by America da Costa Ramalho. *Hum* 1(57)60-65.—A Latin epigram (Qui Romam in media quaeris novus advena Roma) of Iamnis Vitalis, published in 1576, but probably composed in 1560, was imitated by DuBellay, Jean Doublet, Snensser (Thou, stranger, who for Rome in Rome here seekest), Francesco de Quevedo y Villegas, & De Chenedollé. (PWB)

(94) *DISSERTATION ABSTRACTS*. Among doctoral dissertations made available on microfilm during 1957 (in addition to item 88 above), the following should prove of interest to Neo-Latin scholars.—(a) Ruth Harriet Blackburn "Tudor Biblical Drama" (Columbia) *DA* 17 (57) 1746-47, discusses, along with vernacular plays, several Neo-Latin and Greek dramas written in the universities during the 1540's by Nicholas Grimald, John Fove, John Christopherson & others. The models for these Oxford & Cambridge plays were not only John Bale's works, but also those of Neo-Latinists like Beza and Buchanan. (b) Eleanor Jean Coutts in "The Life and Works of William Alabaster, 1568-1640" (Wisconsin) *ibid.* p. 620, has studied Alabaster's ms. Latin poetry & "made translations of large portions of the theological treatises which were printed." A's Latin verse may be one of the reasons for his great reputation in his own time, since it is extensive & of good quality. (c) Dominic LaRusso "Rhetoric and the Social Order in Italy, 1450-1600" (Northwestern) *ibid.*, pp. 433-34, finds the "non-rhetoricians" Dante, Petrarch & Coluccio Salutati to be strong influences in the shaping of Renaissance rhetorical theories as well as were the rediscovery of classical texts & the work of Lorenzo Valla. The Renaissance marriage of rhetoric & politics is



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also shown to be a characteristic of the theories of preceding periods, & the dominance of Ciceronianism is disputed "since Classicism and Eclecticism were alternately paramount." (LVR)

(95) "Filippo Beroaldo the Elder and the Early Renaissance in Lyons" by James B. Wadsworth. *MedHum* 11(57)78-89:—Through the cultivation of a philosophical cult of love & friendship in his *Orationes et Poemata*, Beroaldo assisted in the transmission of neo-Platonic doctrines to French humanists in Lyons. His earlier influence as a professor of rhetoric & poetry in France continued after his recall to Bologna, & he retained such French admirers as Laurent Bureau, Josse Bade, Symphorien Champier, and Jean de Pins. Still, his influence was shortlived & gave way to the rising tide of Ciceronianism. (PWB)

(96) HISTORY OF MODERN LATIN LITERATURE. D.F.S. Thompson "The Latin Epigram in Scotland: The Sixteenth Century" *Phoenix* 11(Sum 57)63-72.—Prof. Thompson, in this somewhat abridged form of his chapter for the *Naiden* volume, demonstrates that the Latin epigram flowered late & briefly in Scotland. He finds the roots of Renaissance Latin poetry in Scotland, however, as early as the reigns of James III & IV. The first humanist to publish Latin poetry was James Fouls (fl. 1510); though his verses and those of earlier writers included some epigrams, it was not until George Buchanan that any Scot attained to distinction in the form. Yet even Buchanan's epigrams were too didactic, too imitative in their themes to earn the same praise as his longer poems. Beginning with Andrew Melville (1545-1622) & John Johnston (ca. 1568-1611), greater competence is evident, not, as in England, merely in university circles, but among educated men from all walks of life, particularly "the men who ruled in the grammar schools." In 1616, John Dunbar, a follower of Owen, produced really competent epigrams, modeled upon Owen's & like Owen's commenting with point & variety of treatment on the foibles of mankind. "Polished elegance" in the genre reached its peak in the verses of the last important writer of Latin poetry in the period, Arthur Johnston (1577-1641). With his contributions to & his editing of the *Delitiae Poetarum Scotorum* (Amsterdam, 1637), the history of the Latin epigram in Renaissance came to its close. (LVR)

(97) AIDS TO NEO-LATIN RESEARCH. *RenNews* X(57)225-26.—The Renaissance Society of America reports that Prof. James Hutton & Dr. Henry King's *List of Extant Latin Authors*, revised by the society's editorial board, "has been mimeographed & distributed." The executive committee is also revising the *List of Extant Greek Authors*; both lists are eventually intended for publication "in some learned journal." (LVR)

(98) EARLY GERMAN HUMANISM. Paul "Grundzüge des Humanismus deutscher Lande zumal im Spiegel deutscher Bibliotheken des 15. und 16. Jahrhunderts" *Aevum* 31(57)253-68, defines the early German humanists as men whose attention was centered upon becoming scholars in the Latin & Greek tongues & seekers after the ancient literature. The interests of these early humanists can be discovered through investigation of the contents of their libraries. The article deals with a few significant "Erzhumanisten" who had studied in Italy & built up libraries with a substantially humanistic emphasis. Among the earliest to be considered were Hartmann Schedel of Nürnberg (1440-1514); the four Pirckheimers, most notably Willibald (1470-1530), but also his great-uncle Thomas (d. 1473), his grandfather Hans (d. 1492), & his father Johannes (d. 1501); Johannes Reuchlin, & the brothers Fugger of Augsburg. All of these men brought home from Italy important books which helped to forward the humanist movement in Germany & contributed, especially in the case of Reuchlin, who was Melancthon's uncle, to the German Reformation. (LVR)

(99) ALBERTI. *Opusculi Inediti* di Leon Battista Alberti, "Musca," "Vita S. Potiti," a cura di Cecil Grayson, Nuova Collezione di Testi Umanistici Inediti o Rari X (Florence, Leo S. Olschki, 1954).—The publication of these two very dissimilar though equally slight pieces gives further proof of Alberti's ex-

traordinary versatility along with an interesting picture of a highly individual talent attacking two highly traditional genres. The *Vita* is the less successful of the two, appears to have added some personal touches to the legend, but this early work (c.1453) can hardly be called anything else than perfunctory. The *Musca* is an elaborate fantasia on the theme of Lucian's *Encomium Muscae*, every detail in the original being loaded (perhaps overloaded) with whimsical illustrations from history & myth. Lucian's satire on the epideictic encomium becomes in A's hands a vehicle for lighthearted moral satire, with the fly as a mock-heroic exemplar of the ideal active life. The text has apparently been established with great care, although the facsimile page reveals two minor errors in the transcription. In addition, one sentence appearing in facsimile & reproduced in the text without comment (p. 55, bottom) does not appear to construe. This may possibly argue against the editor's theory that the Ms. was corrected manu auctoris. A copyist correcting from another Ms. might well have missed this sentence; an author correcting his own proof would be somewhat less likely to have done so. (PD)

(100) PICO AND BEMBO. *Le Epistole "De Imitatione" di Giovanfrancesco Pico della Mirandola e di Pietro Bembo*, a cura di Giorgio Santangelo, Nuova Collezione di Testi Umanistici Inediti o Rari XI. Florence: Leo S. Olschki, 1954:—This polemical exchange on the theory & practice of "imitation" (written in 1512 & presumably inspired by the earlier epistolary argument between Politian & Paolo Cortesi) offers new insights into the philosophical and theological presuppositions behind the doctrine of the *Prosa della volgare lingua*. It also provides an entertaining picture of an important stage in the reaction against the neoplatonizing tendencies of the quattrocento. Giovanfrancesco's witty assault on the ideals of Ciceronianism (composed, he pointedly insists, "sex aut septem horarum spatio, coque interrupto, ac sine libris") defends the notion that style is a function of culture ("mutatur quoque aetate mutata") & that following ancient models clogs the more important process of following one's "proprium animi instinctum." Indeed, Vergil himself would have written better poetry if he had not tried to imitate Homer. Bembo's reply is an urbane but obviously impassioned defence of the hyper-platonic notion that there exists in the mind of God a "recte scribendi speciem quandam divinam. . . cui nihil desit, atque omnino absolutissimam"; & that Cicero was to this idea very much what Plato's true philosopher was to the idea of the good. He also gives an autobiographical account of his own personal discovery that Cicero was *maxime imitandus*, and that the Ciceronian style was not only the noblest but the most flexible of media. The editor has appended some marginal notes found in a copy of the 1530 Venice edition of the *Epistole*. They have been generally attributed to Bembo himself, but, as the editor points out, they seem rather to side with Giovanfrancesco on the substantive points of the argument. The edition, like most of those in the *Nuova Collezione*, is a model of its kind, including by way of apparatus and commentary everything that is necessary & nothing that is not. (PD)

(101) "Valori umani nella filosofia di Cicerone. (Nel bimilenario della morte)" by G. Bortolaso, *S.J. La Civiltà Cattolica* 4: 23 (7 Dec 1957) 473-84.—An interesting affirmation of originality in the thought of Cicero: his philosophy is presented as eminently practical and equal to the concrete needs of man—truly lux vitae. (RJS)

(103) A HISTORY OF MEDIEVAL LATIN LITERATURE by Maurice Hâlin. Revised edition, translated by Jean Chapman Snow. New York: William Salloch, 1957:—The English translation of the revised edition of Hâlin's *Littérature d'Occident: Histoire des Lettres Latines du Moyen Age* has escaped the attention of some students. If weak in the earlier centuries & uneven in emphases & control of scholarship, it is concise & modest; the last 80 pages offer a good summary of the eleventh & twelfth centuries & briefly sketch the transition from medieval to renaissance. (RJS)